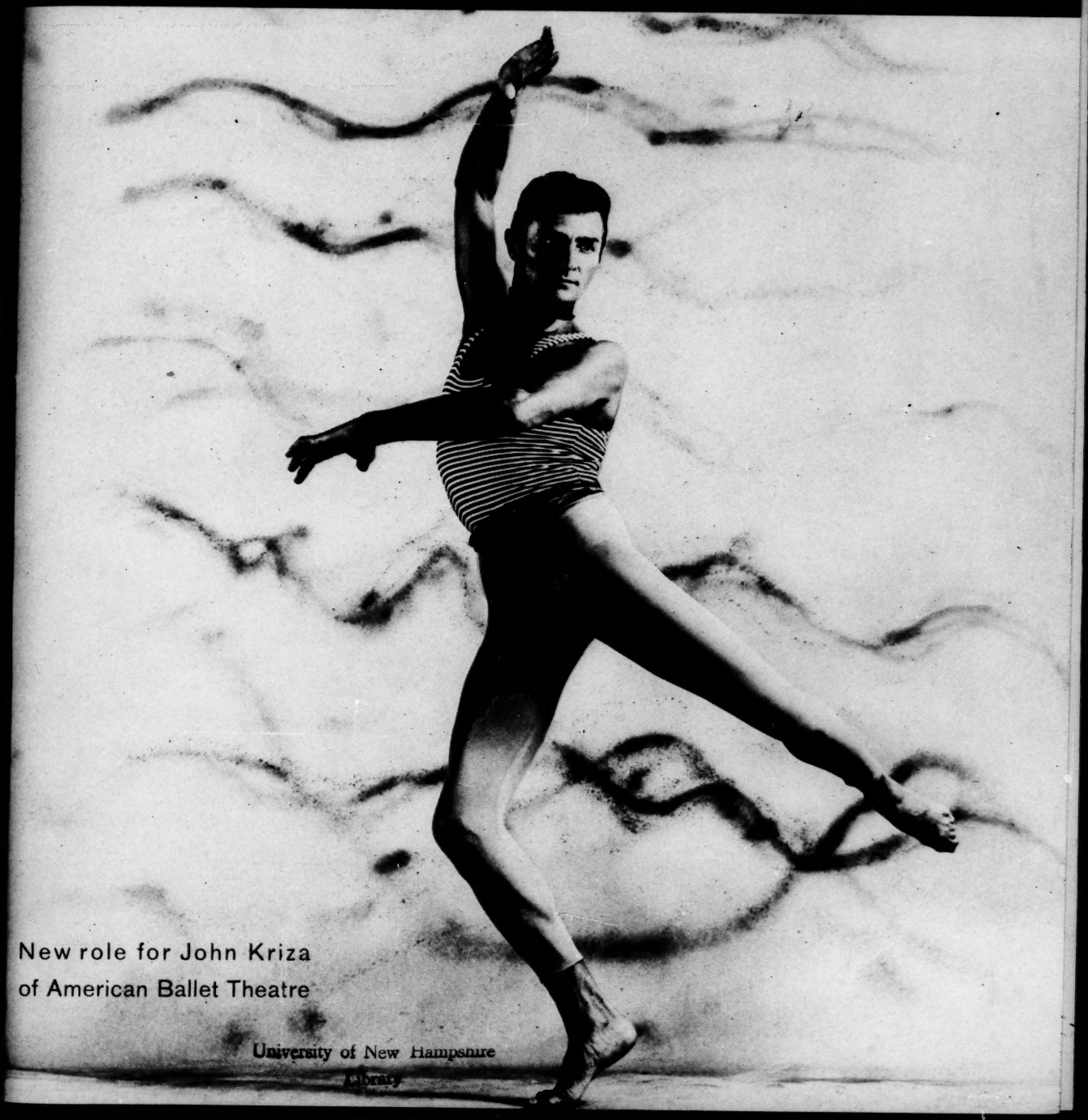
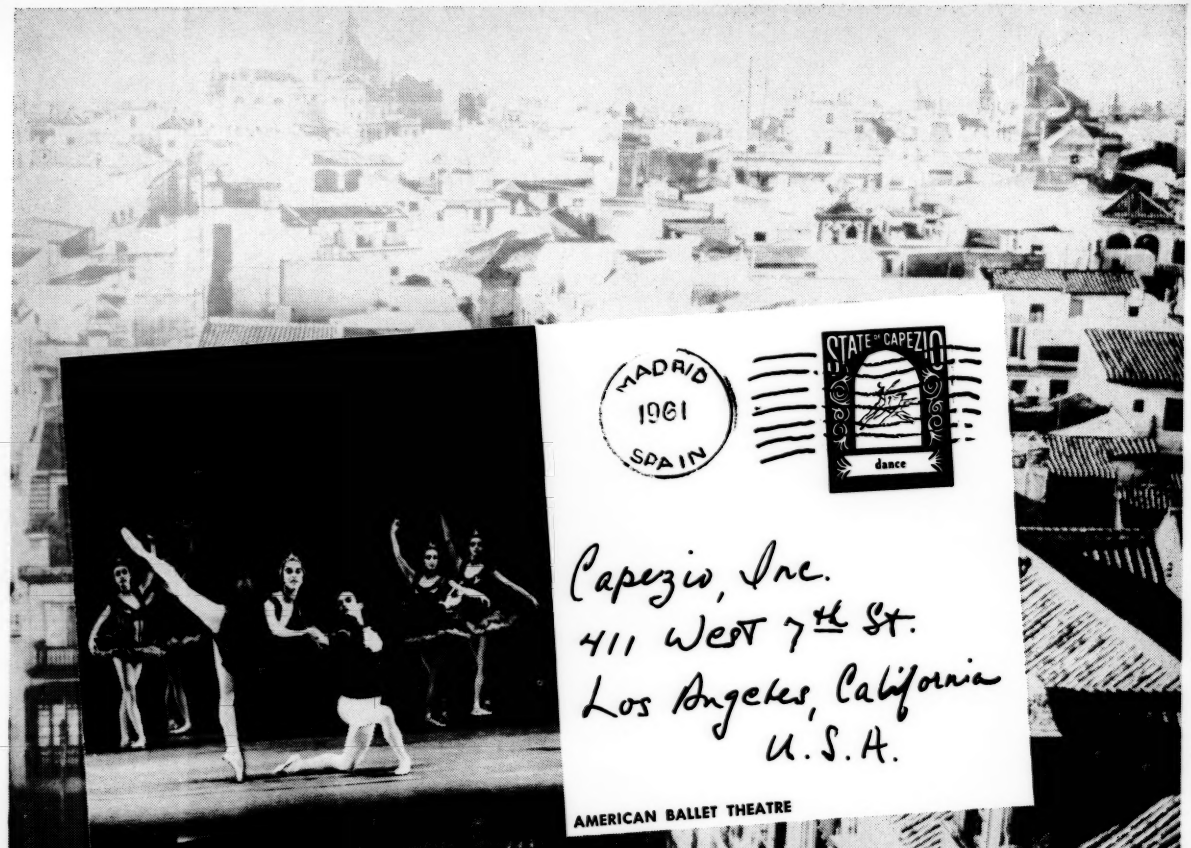
Dance

October 1961 75 Cents



New role for John Kriza
of American Ballet Theatre

University of New Hampshire
Library



Madrid . . . The response of the Spanish to the magnificent performance of the American Ballet Theatre is another proof that art diminishes distances and differences — that the artist forever reveals the universality of the heart.

As the dancer's cobbler, it is our joy to experience this sense of oneness with a world constantly growing smaller. And it is among the hopeful signs that the fleet foot, the soaring leap, the poetry of motion touches everyone, a fact that reminds us repeatedly of the importance of the dance, that so well deserves our support.

Capezio trusts that, through the arts, a world enhanced with beauty will become ever more one world, and that Capezio may continue to serve the arts in this great and important work.

Ready for you, the 1961-62 Catalog **FREE** on request: Capezio, Dept. DM 1061 1612 Broadway, N. Y. 19

NEW YORK • BOSTON • CHICAGO • LOS ANGELES • HOLLYWOOD • SAN FRANCISCO • SAN MATEO • MONTREAL • TORONTO • OTTAWA

PRESSTIME NEWS

WARM RECEPTION FOR KIROV

It was reported to be 103 degrees inside the venerable, non-air-conditioned Metropolitan Opera Sept. 11, the night the **Leningrad Kirov Ballet** made its USA bow. The gentlemen of Gotham society eased their misery by shucking their tuxes and wishing they could get into the lake with those swans. Shirtsleeves and suspenders gave a nice proletarian touch to the debut of the ballet from the land of Communism.

There was also a fine socialist spirit of profit-sharing. Whereas orchestra seats for the opening of the **Bolshoi Ballet** a couple of years ago were $50 each, those for the Kirov premiere were down to a paltry $25, and a mere $12.50 for subsequent performances.

Heavy ticket demand has led impresario **Sol Hurok** to schedule 10 extra dates, Oct. 3-11, in Madison Square Garden. There the patrons will benefit from air conditioning and $8 top.

Prior to the Met opening, the entire Kirov co. were guests at 4 NYC Ballet perfs., where they saw ballets by a celebrated graduate of their organization, **George Balanchine** (see p. 17). At the post-premiere Hurok midnight supper party on the roof of the St. Regis Hotel, informal entertainment, at the request of co. dir. K. Sergeyev, was provided by Van Cliburn at the piano.

As we go to press, the Leningrad troupe is making its mark on the metropolitan dance scene as it slowly reveals its special attributes. The Sept. 22 N.Y. premiere of "Sleeping Beauty," with **Alla Sizova** as Aurora (it was also the ballerina's 22nd birthday) was a highlight of the season, which will be fully reviewed next month.

NEW YORK A ROBBINS FESTIVAL

The name of **Jerome Robbins** will be prominent on the stem during Oct. as **"Ballets: USA"** returns from its European tour for an Oct. 8-28 run at the Anta; while down the street, the long-awaited "West Side Story" film premieres at the Rivoli Oct. 18.

Program at the Anta (see p. 39) features 7 ballets: "The Concert," "The Cage," "Afternoon of a Faun," "NY Export: Opus Jazz," "Interplay" and the American premieres of "Events" and "Moves." The latter a "ballet in silence," is performed without musical accompaniment of any kind.

Dancers in the co. are **Muriel Bentley, Susan Boree, Geralyn Donald, Patricia Dunn, Gwen Lewis, Erin Martin, Kay Mazzo, Christine Mayer, Charlene Mehl, Barbara Milberg, Veronica Mlakar, Helena Petroff, Francia Russell.**

The film (see review, p. 14) on which **Howard Jeffrey & Margaret Banks** assisted the choreographer, features dancers **Russ Tamblyn, Rita Moreno & George Chakiris,** with **Tucker Smith, Tony Mordente, Eliot Feld, David Winters, Burt Michaels, Robert Banas, Scooter Teague, Tommy Abbott, Harvey Hohnecker, David Bean, Sue Oakes, Gina Trikonis, Carole D'Andrea, Jose De Vega, Jay Norman, Gus Trikonis, Robert Thompson, Larry Roquemore, Jaime Rogers, Eddie Verso, Andre Tayir, Nick Covvacevich, Rudy Del Campo, Suzie Kaye, Yvonne Othon, Joanne Miya.**

GOOD NEWS: SCHUMAN HEADS LINCOLN CENTER

Dr. William Schuman, Pres. of NYC's **Juilliard School of Music** since 1945, leaves that post Jan. 1 to assume the presidency of the **Lincoln Center for the Performing Arts.** His election was announced by John D. Rockefeller, 3rd, chairman of the Center's Board of Dirs.

Dr. Schuman, winner of a Pulitzer Prize for music, is a versatile and highly regarded composer. Among his compositions are 3 scores for **Martha Graham** — "Night Journey" (1947), "Judith" (1950), "Voyage" (1953).

Imaginative and forceful, he has made many changes at Juilliard, including the establishment of the Dept of Dance, and of the now-famed Juilliard String Quartet. Dr. Schuman is a dir. of the Metropolitan Opera Assn. and of the Koussevitsky Music Foundation. He has already played an important role in the early planning of Lincoln Center, now under construction, as a member of its Council.

The Chairman of the Juilliard board, James P. Warburg, congratulated Mr. Rockefeller on the choice, "I can think of no other man who so uniquely combines creative imagination with executive ability." We heartily applaud this important development. It makes the dfference between a real estate project and a guided artistic venture.

OPENING NIGHT AT BALLET THEATRE

The NYC premiere of **Birgit Cullberg's** "The Moon Reindeer" has been moved from its original date to share the Oct. 2 opening night bill with **"Les Sylphides," "Caprichos," and "Gala Perf." Lupe Serrano & Royes Fernandez** will star in the Cullberg work.

15 cases of champagne have been ordered for the **Kirov Ballet's** 120 dancers who have been invited to the opening at the 54th St. Theatre and party afterward. The invitation returns a similar courtesy extended by the Russian co. to **Ballet Theatre** during the latter's Russian tour last year. The Leningrad dancers will also attend the dress rehearsal the afternoon of Oct. 5 of **Harald Lander's** "Etudes" which has its USA premiere that night.

ABT's roster is headed by **Lupe Serrano, Royes Fernandez, John Kriza, Ivan Allen, Sallie Wilson, Bruce Marks.** Soloists are **Mariane Orlando & Caj Selling,** guesting from **Royal Swedish Ballet, Elisabeth Carrol, Martin Scheepers, Enrique Martinez, Eleanor D'Antuono, Viveka Ljung, Felix Smith.**

Other works in the rep. are "Grand Pas—Glazounov," "Miss Julie," "Swan Lake," "The Combat," "Eden-Pas de Deux," "Theme & Variations," "Lady From the Sea," "Les Patineurs," "Billy the Kid," "Judgement of Paris," "Peter & the Wolf," "Giselle" (2 acts), "Divertimento" (Rossini).

COAST TO COAST

Robert Iglesias & Co.'s tour which opened Sept. 12 in Toronto covers 45 cities and closes in Montclair NJ Dec. 4. No appearances in NYC planned other than Oct. 1 at Brooklyn Acad. Dancers **Rosario Galan, Esperanza Galan, Manolo Galan, Lola Grau, Carlos Vega, Maruja Sanchez, Mora Escudero, Juan Carlos,** are featured.

NYC Ballet is touring this month (see **"On Tour"**), in its home state made possible by financial support from the N.Y. State Council on the Arts . . . Ballet Russe de Monte Carlo begins its annual U.S. tour mid-Nov.

Royal Winnipeg Ballet perfs. in 18 north central US cities Oct. 10-Nov. 5. Repertoire emphasizes contemporary Canadian choreography presenting "Variations for a Lovely Theme" and "Un et Un Font Deux" by **Michael Conte,** and "Ballet Premier" by **Arnold Spohr. Marilyn Young, Sonia Taverner, Lynette Fry, Jim Clouser & Richard Rutherford** are lead dancers. **George Balanchine** has dispatched asst. **Una Kai** to Canada to stage his "Pas de Dix" for co.'s at home season.

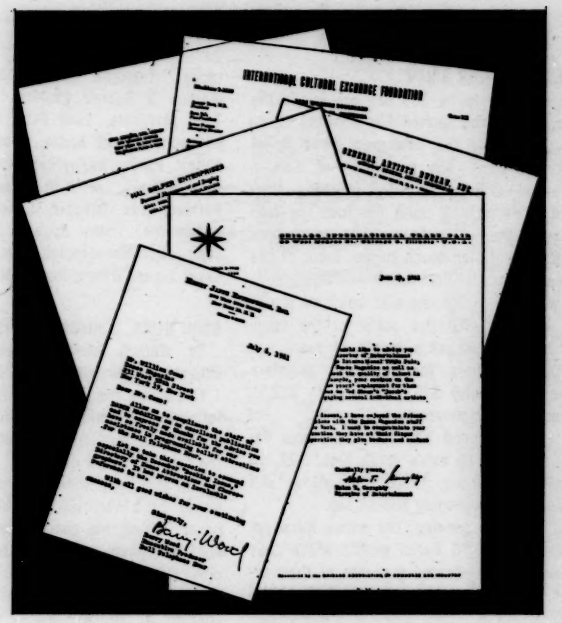
Frances Alenikoff's Aviv Theatre of Dance & Song tours Calif. in Oct. & New Eng. in Nov. Dir. Alenikoff is booked for solo tour of US & Canada in Mar. & Apr. . . . No. American premiere of Benjamin Britten's opera "Midsummer Night's Dream" was choreographed by **Beth Lockhart** for **Vancouver Int'l Festival . . . Omaha Starlight Theatre's** initial offering was "Finian's Rainbow" choreographed by **Cora Quick** whose next project

(Continued on page 6)

DANCE MAGAZINE, published monthly by DANCE Magazine 231 W. 58th St., New York 19, N. Y. Rudolf Orthwine, owner and publisher. Second-class postage at New York, N. Y. Copyright 1961, by the DANCE Magazine. All rights reserved. Contents of the magazine may not be reproduced in whole or part without permission. Printed in U.S.A. Subscription prices: United States and possessions and Canada 1 year $6.00, two years $11.00, Pan Amercan, 1 year $7.00, two years $12.50; other foreign, 1 year $7.00, two years $12.50 Single copies .75

THE BOOKERS SPEAK

From every part of the nation . . . from every phase of show business come letters signed by those very important people — THE BOOKERS!



From BARRY WOOD (Executive Producer, Bell Telephone Hour)

"Allow me to compliment the staff of DANCE MAGAZINE on an excellent publication and to express my thanks for the advice you have so freely made available for our assistance in programming ballet attractions for the Bell Telephone Hour.

Let me take this occasion to commend especially the December "Booking Issue." It has proven an invaluable reference to us."

From HAL BELFER (Top stager of Las Vegas spectaculars, film choreographer and head of the Dance Department of the New Talent Division of 20th Century-Fox)

"The DIRECTORY OF DANCE ATTRACTIONS has been a tremendous aid in locating special acts. This is a most worthwhile DANCE MAGAZINE service."

From HELEN GERAGHTY (Director of Entertainment, Chicago International Trade Fair)

". . . during my several years as Director of Entertainment, I have used the BOOKING ISSUE of DANCE MAGAZINE as well as advertisements and reviews to check the quality of talent in which I was interested. For example, the ads and reviews of the Ximenez Vargas Ballet led to two years' employment for them at the Fair."

AND . . . From an East Coast dance attraction advertising in the 1960 *BOOKING ISSUE*:

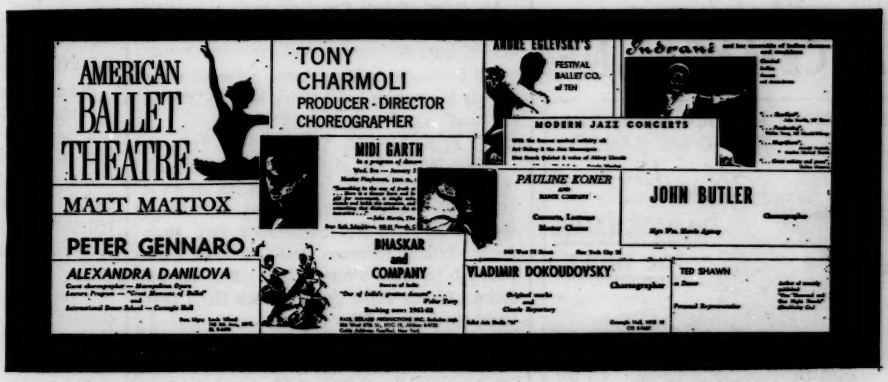
"Last season's tour included 23 engagements acquired as a direct result of our advertisement and listing in your DIRECTORY. Many thanks for the thorough distribution you give the special December issue."

MAGAZINE'S FOURTH ANNUAL DECEMBER BOOKING ISSUE

DIRECTORY OF DANCE ATTRACTIONS, CHOREOGRAPHERS & LECTURERS

HERE'S WHERE IT GOES!

* **To more than 1,000 Bookers throughout America!**
* **To the casting director of every Television musical-variety show in the nation!**
* **To the casting heads of every major Motion Picture Company and Independent Producing Firm in both Hollywood and New York!**
* **To every attendee at the annual convention of Independent Concert Bookers held each December in New York!**
* ***AND* . . . to the vast monthly readership of DANCE MAGAZINE, comprised of your fellow artists and the thousands of devoted enthusiasts who make up the dance audiences of America!**



DEADLINE FOR SPACE AND COMPLETE COPY: OCTOBER 20, 1961

For further information and rates:

Write or Call **William Como**
Advertising Manager
DANCE MAGAZINE

231 W. 58th Street **PLaza 7-3667** **New York 19, New York**

N.Y. ACADEMY OF BALLET and Dance Arts

Classes start: October 2
Scholarships available
Ballet — Modern — Jazz
Spanish

Special Women's Classes
Fencing

FACULTY:
Florence Lessing, Director
Aida Alvarez
Michel Alaux
Arthur Mitchell
Betty Lind

For information call:
TE 8-0822
or write
667 Madison Ave.
(Bet. 60 & 61 St.) N. Y. 21

to know
what's really going on
in the world of dance read

DANCEMAGAZINE

AS WORN BY MARGOT FONTEYN & STARS OF THE ROYAL BALLET

Freed's of London

FAMOUS BALLET TOE SHOES

$4.95 pair
in stock
Pink, White & Black Satin
Add 40c postage
Pleated Ballet Slippers
Soft, Fits foot like a glove
Black, White & Pink Leather
$3.20 pair
Add 30c postage

Johnny Brown
2019 MANSFIELD ST.
MONTREAL, CANADA

NYC OCTOBER CALENDAR

Oct. 1, **Roberto Iglesias Ballet Espanol**; Brooklyn Academy; 8:30
Oct. 2-14, **American Ballet Theatre**; 54th St. Th.
Oct. 3-11, **Leningrad Kirov Ballet**; Madison Square Garden
Oct. 6, **Los Morenos** (Flamenco Rhythms); Cooper Union Aud.; 8:30
Oct. 8-28, **Jerome Robbins' Ballets — U.S.A.**; ANTA Theatre
Oct. 14-15, **Donya Feuer, Paul Sanasardo & Co.** ("Excursion for Miracles"); Hunter College Playhouse; 8:30
Oct. 21, **Paper Bag Players** (children's program); Hunter College Playhouse; 2:00
Oct. 21, **Hazel Chung** (dances of Indonesia); Brooklyn Museum; 3:00
Oct. 27, "**Carmina Burana**" (with NYC Opera's "Oedipus Rex"); City Center; 8:15
Oct. 29, **N. Y. Ballet Club** (Andre Eglevsky, guest speaker); Acad. Ballet Perfection; 3:15
Oct. 29, **Judith Janus & Bob Cohen** ("Songs That Dance"); Carnegie Recital Hall; 5:30

is "The Merry Widow" to be presented by **Omaha Civic Opera** in Jan.

Individual donations totaling $120,000 plus the continuing $100,000 grant from the Canada Council have assured the **Nat'l Ballet Guild of Canada** of completing its cut-short tour during 1961-62 season.

Les Grands Ballets Canadiens begin tour of US & Canada with TV appearance on Bell Tel. Hour Oct. 27 (NBC-TV).

Bill Como, Dance Mag. staffer, surveyed dance activity in southern Calif. during his 2-wk stay on the coast.

DANCE AT NYC OPERA

Robert Joffrey, Dir. of **Amer. Ballet Center**, will choreograph NYC Opera's Oct. 5-Nov. 12 season at City Center. Soloists **Gerald Arpino & Francoise Martinet** are supported by **Brunilda Ruiz, Marie Paquet, Suzanne Hammons, Paul Sutherland, James DeBolt & Lawrence Rhodes** of the Joffrey co., and **Richard Gibson, Diane Carter & Anna Marie Longtin** of the **Zachary Solov Ensemble.**

Dance highlight of the season is the 12-minute ballet in "Wings of Dove" which premieres Oct. 12. For this work, Joffrey dancers **Rochelle Zide, Mary Ellen Jackson, Carolyn Borys, Rita Bradley & Nels Jorgensen** will be added.

Guest choreographer this season is **John Butler** who will stage "Carmina Burana" with **Glen Tetley, Scott Douglas, Mary Hinkson & Allegra Kent.**

INTERNATIONAL NOTES

The 2-year-old **Netherlands Danstheater**, dir. by American **Ben Harkarvy**, an artistic success but a financial problem, was destined for loss of identity in a proposed merger with **Dutch Nat'l Ballet** under **Sonia Gaskell.** Holland's legislature decided to save the Netherlands Danstheater last month by awarding it a substantial subsidy. The co., with additional financing from the city of The Hague, will continue and expand operations, enlarging to 24 dancers. **Job Sanders** joins the group. **William Dollar**, currently in The Hague, is staging "The Duel" and a divertissement. Sonia Gaskell's nat'l co. will be housed in Amsterdam, where it will also do opera ballets.

Bruce King off to Munich for TV appearance and 2 month tour of Germany & Switzerland with **William Milie's "B'way Jazz Ballet" Co.** . . . **Les Ballets de Haiti** & American dancers **Paul Draper & Ellen Martin** perfd. in Berlin Cultural Fest., Sept. 11 . . . Exhibition of books, pictures & magazines tracing history of ballet was presented in Balboa, Canal Zone, by **Ana Ludmila & Fay Douglas Lee.** Display included photos of **Pavlova, Margot Fonteyn's** toe shoes, and old copies of Dance Magazine . . . A recent success on Frankfort TV was "Giselle" Act III with **Irene Skovik & Rudolf Nureyev.** Jules Ziegler office reports that Miss Skovik may soon appear in USA.

Violette Verdy spent 2 weeks in London with husband Colin Clark before **NYC Ballet's** Oct. tour . . . **Kevin Carlisle** choreographed Spanish production of "Redhead" featuring dancers **Sue**

DIRECTORY OF DANCE ATTRACTIONS NO. 4

Professionals — could you use more bookings?

Producers, local managers, casting directors and agencies in search of dance talent have told us that they find what they're looking for in Dance Magazine's huge annual **DIRECTORY OF DANCE ATTRACTIONS, CHOREOGRAPHERS AND LECTURERS.** This "bonus" service feature — an enormously practical special section in our December issue — has become a "must" locator and reference source of dancers available for concert programs, legitimate musicals, motion pictures, TV shows, summer stock, commercials, pageants, industrial shows, etc.

We are now preparing the 1961 edition, which promises to be larger than any previous Directory. **Listing is FREE** to all those eligible. If you have ready-to-market program material, send us the facts and we will publish it in our alphabetical listings.

The following information is needed **by October 25:** (1) Official title(s) of dance attractions; (2) Name and address of person managing each attraction; (3) No. of dancers, musicians, etc., in each production; (4) A one- or two-sentence synopsis of the nature of the program(s) and the type of music used.

Hawes & Bonnie Parkes for early Oct. opening in Madrid . . . **Vera Volkova** will guest teach at **Royal Swedish Ballet** for 6 weeks in early 1962

Maria Tallchief, performed 2 Miss Julies and a "Don Quixote Pas de Deux," partnered by **Erik Bruhn,** with the **Royal Danish Ballet** last month. There are reports that while in Copenhagen she also rehearsed "Giselle" with **Rudolf Noureev** . . .

8 dancers of **Ballet Miskovitch de Paris, Irene Lidova** artistic dir., perfd. 2 programs during successful 2 wk season in Bermuda arranged by **Ana Roje.** Students of Mme. Roje's Int'l Ballet School served as corps.

Mary Skeaping, for 7 years ballet mistress of the Royal Swedish Ballet, has been honored by Sweden's King with the Vasa Order-First Class, a tribute equal to being made a knight or dame.

DANCE IN FILMS

"Neopolitan Carousel," multi-million-dollar extravaganza, includes 5 ballets with choreography by **Leonide Massine.** Film is due to open at N.Y.'s Carnegie Hall Playhouse mid-Oct., with Lux Films' nat'l release soon after. The **de Cuevas Ballet,** with **Yvette Chauvire, Rosella Hightower, Marjorie Tallchief,** and **Antonio,** and **Keita Fodeba's African Ballet** are featured.

Four **Roland Petit** ballets are packaged in big-screen, big-time, Technicolor "Black Tights," which opened in London Sept. 4, is scheduled for U.S. later this year. Included are "La Croqueuse de Diamants," ("The Diamond Crusher"), with **Jeanmaire & Dirk Sanders;** "Cyrano de Bergerac" with **Moira Shearer** & Petit; and "Deuil en Vingt-Quatre Heures" ("A Merry Mourning") with **Cyd Charisse** & Petit. The 4th ballet has Petit and Jeanmaire recreating their original roles in "Carmen."

Janus Films announces a Christmas season release of "Cinderella," full-length **Bolshoi Ballet** color film . . . **Juliet Prowse** will be the dancing star of filmed version of B'way musical "Irma La Douce," choreography by **Neil Hartz.**

"The Life and Loves of **Fanny Elssler,**" a 50-min. dance film, has just been completed in Brussels, with **Olga Ferri,** prima ballerina of **Teatro Colon,** as Elssler; **Rosella Hightower** as Marie Taglioni, and **Norman McDowell** (who also designed costumes) as Elssler's partner Anton Stuhlmuller. **Jack Carter** choreographed, recreating parts of 5 ballets including "La Sylphide," "Le Diable Boiteux" and "La Fille du Danube."

Nennette Charisse Studio

Valerie Bettis

classes in contemporary dance technique and choreography

846 Seventh Avenue, N.Y.C. CI 5-9606

BALLET: GEORGE CHAFFÉE

"The Finest Training Available"

Class and Private. Beginners—intermediate—Professional: also teacher courses
139 West 56th Street, NY 19 CI 6-7810

Lynn Laredo, Dir. Creative Dance — Classes start Oct. 15

EDUCATIONAL ALLIANCE

Professionals — Daytime: Adults, Teeners, Children

FACULTY: John Wilson, Mitchell Kaufman, Isa Partch, Katherine Peters

Write for Brochure 197 East Broadway, NYC GR 5-6200

PAUL TAYLOR STUDIO

classes in dance technique: 1024 Sixth Avenue, N.Y.C. MO 2-1420 FI 8-7186

Dance Portraits and Photographs ZACHARY FREYMAN by Appointment PL 1-1864 *Dance Magazine staff photographer*

Frivolous Flashbacks

All the why's, wherefore's and how-to's of "The Turkey Trot" . . "Black Bottom" . . . "The Toddle" . . . "Bunny Hug" . . . and "The Varsity Drag"!

This month in BALLROOM DANCE MAGAZINE

BALLROOM DANCE MAGAZINE 231 W. 58th St. New York 19, N.Y.

_____1 Yr. $2.50 _____2 Yrs. $4.50 _____3 Yrs. $6.50

(Add $1 per year for postage outside Canada, U.S. & Possessions)

_____Payment Enclosed _____Bill Me _____Teacher

Name_____

Address_____

City_____ Zone_____ State_____

Keep your DANCE Magazine together and protected from wear . . .

DANCEMAGAZINE
BINDER

Handsome, hard-covered binder in red simulated leather tooled in gold. Holds a full year of DANCE Magazine.

only $3.50 *(Plus 25c postage)*

NYC Residents: Add 3% Sales Tax

DANCE Magazine **231 W. 58 St.** **New York 19**

3 New Sets of 16 Photos Each Have Been Added To

DANCE MAGAZINE'S EXCLUSIVE "GALLERY" OF DANCE PHOTOGRAPHS

Only $1 per set
16 photos in each set
Size: 5" x 7"
Ready for framing

Previous Selection Still Available

Set #1 — BALLET
Alicia Alonso, Igor Youskevitch, Alicia Markova, Oleg Briansky, Nora Kaye, Hugh Laing, Henning Kronstam, Patricia Wilde, Erik Bruhn, Lupe Serrano, Margot Fonteyn, Michael Somes, Violette Verdy, John Kriza, Diana Adams, Jacques D'Amboise, Marina Svetlova, Jack Beaber, Alexandra Danilova, Michael Maule, Maria Tallchief, Nicholas Magallanes, Nina Novak, Alan Howard, Andre Eglevsky, & Melissa Hayden.

Set #2 — MODERN DANCE
Martha Graham, Jose Limon, Letitia Ide, Midi Garth, Betty Jones, Pauline Koner, Joyce Trisler, Pearl Lang, Merce Cunningham, Carolyn Brown, Daniel Nagrin, Birgit Akesson, Robert Cohan, Helen Tamiris, Paul Taylor, Glen Tetley, Felisa Conde, Henry Street Playhouse Theatre Dance Co., & Juilliard Dance Theatre Co.

Set #3 — BROADWAY, TV, FILMS, & POPULAR ENTERTAINERS
Gwen Verdon, Peter Gennaro, Buzz Miller, Matt Mattox, Fred Astaire, Jose Greco, Chita Rivera, Gemze de Lapper, James Mitchell, Geoffrey Holder, Carmen de Lavallade, Zizi Jeanmaire, Roland Petit, Bert May, Roberto Iglesias, Ana Mercedes, Ann Wakefield, Robert Sheerer, Hit Parade Dancers, Scott Merrill, Harold Lang, Wisa D'Orso, & Marge Gower Champion.

New Additions To The "Gallery"

Set #1A — BALLET
Tamara Toumanova, Oleg Tupine, Sallie Wilson, Lupe Serrano, Toni Lander, Royes Fernandez, Ivan Allen, Scott Douglas, Glen Tetley, Ruth Ann Koesun, John Kriza, Mia Slavenska, Melissa Hayden, Jacques D'Amboise, Sonia Arova, Job Sanders, Liane Dayde, Roderick Drew, Irina Borowska.

Set #2A — MODERN
Matt Turney, Robert Cohan, Bruce King, Merle Marsicano, Florita Raup, Emy St. Just, Paul Olsen, Edith Stephen, Jack Moore, Carmen de Lavallade, Glen Tetley, Bertram Ross, Mary Hinkson, Gladys Bailin, Lee Becker, Akiko Kanda, Jeff Duncan, Katherine Litz, Sybil Shearer.

Set #3A — BROADWAY, TV, FILMS & POPULAR ENTERTAINERS
Paul Wallace, Gene Kelly, Cyd Charisse, Peter Gennaro, Ellen Ray, Bhaskar, Carmen Amaya, Rod Alexander, Juliet Prowse, The Bob de Voye Trio, Deedee Wood, Marc Breaux, Tommy Abbott, Brascia & Tybee, Carol Haney, Mitzi Gaynor, Donald O'Connor, Shiela Bond, Bob Fosse.

"GALLERY" OF PHOTO SETS — $1.00 Each

		Amount
BALLET	#1 #1A	$
MODERN	#2 #2A	$
VARIETY	#3 #3A	$
(Add 5c postage for each set ordered)		$
Total		$

Send Photo Sets Ordered To:

Name_____

Address_____

City_____ Zone_____

State_____

DANCE MAGAZINE **231 W. 58th St.** **New York 19, N.Y.**

PERSONALS

Margot Lander, 50, died July 19 of cancer in Denmark. Born Margot Florentz-Gerhard, she was trained in the **Bournonville** style at the **Royal Danish Ballet's** school, and while married to choreographer **Harald Lander**, became established as a star of that co. Her second marriage, in 1950, was to **Erick Nyholm** at which time she retired from the stage.

Word from Europe is that **Luisillo** has married lead dancer-singer in his co., **Maria Vivo** . . . **Mr. & Mrs. Edmund Novak**, she is former **Irina Kowalska**, are parents of **Raymond Marcus**, born Sept. 5. The Novaks operate the **Novak Ballet School** in Phila. . . . **Joyce Trisler** and husband **Charles Woodford** are expecting a baby early next spring . . . **Ann Hutchinson**, of the Dance Notation Bureau & **Ivor Guest**, English dance historian, plan to marry.

Dr. Frank H. Paine, Teacher in Charge of School at NYC's HS of Perf. Arts, died in his home of a coronary occlusion Sept. 6. Dr. Paine was with the Metropolitan Voc. School until 1948 when he joined the staff of Perf. Arts . . . **Louise Greedy**, dancing star of the 20's died in Canadensis, Pa. She is remembered for her introduction of "Tea for Two" in "No, No, Nannette." . . . Mrs. Charles P. Taft, sister of **Ballet Theatre** co-dir. **Lucia Chase**, passed away Aug. 28 in Cincinnati. Her husband is a former mayor of that city . . . **Helen Taitt**, dir. of School of British Guiana Ballet, married **Robert Mason**, gen. mgr. of the school, June 24 in Georgetown. Miss Taitt is formerly of NYC and toured in ballet programs with **Guy Allison**.

TELEVISION TOPICS

"The Magic Nutcracker," adaptation of Tchaikovsky classic, set for major Dec. 23 viewing on ABC-TV with **Carol Lawrence, Pierre Olaf, Leslye Hunter, Shellie Farrell & John Harmon** as leads, **Carol Haney** choreographs . . . Mitch Miller's "Sing Along" show opened new season with glimpses of Amer. musical history featuring 8 dancers plus choreographer **James Starbuck** . . . Broadcast date of "Noah and the Flood," composed by Igor Stravinsky and choreographed by **George Balanchine** under CBS-TV commission, has been put off until spring . . . Arthur Kennedy & Lee Marvin star in "People Need People," Oct. 10 debut of "Alcoa Premieres" series hosted by **Fred Astaire**.

Peter Gennaro begins his 2nd year as Perry Como's Kraft Music Hall choreographer . . . Veteran hoofer **Pat Rooney** recalled 71 years on the boards on "Amer. Musical Theatre" Sept. 10 on CBS . . . Connie Francis' 1st TV spec. was choreographed by **Rod Alexander** for Sept. 13 viewing . . . **Tom Hansen** was choreographer of

"Happy With the Blues," tribute to Harold Arlen on Sept. 24 "Du Pont Show of the Week."

Philadelphia's **Ballet Guild** to appear Xmas Eve in excerpts from "Nutcracker" and "Angels" from "Hansel & Gretel" created by **Ruth Ann Carr** on WRC-TV's "Meet Your Neighbor" program . . . **Michael Dominico perfs.** "Concerto for Tap Dancer & Orch." on Chicago's WGN-TV Nov. 5.

FRENCH CO. IN USA

Le Theatre d'Art du Ballet from Paris makes its American debut at Lisner Auditorium in Wash. DC, Oct. 12. Co. of 35 is headed by **Anna Galina, Conrad Derevsky, Bogdan Bulder & Francoise Nef. Tatiana Piankova** is artistic dir. and ballet mistress; musical dir. is Nicholas Kopeikine. Repertoire includes classics as "Carnaval," "Spectre de la Rose," "Les Sylphides," and works to be seen for the 1st time in USA: **Massine's** "Ballade," **William Dollar's** "Francesca da Rimini," "Fountain of the Blind (based on "Pelleas & Melisande"), "Simple Symphony," and **Janine Charrat's** "Danseuees d' Opera." Co. has toured around the world and was recently seen in Latin America. Negotiations are in progress for NYC season. **Paul Szilard** is rep., and USA booking is by Wm. Morris Agency.

TED SHAWN LEADS EUROPEAN TOUR

Thanks to **Ted Shawn's** speedy recovery from his recent illness, the 24-day tour of European dance festivals will go on as originally planned. The tour was conceived, arranged and will be guided by the famous dance authority and leaves from New York Oct. 15. Itinerary includes visits to dance events in Castile, Cordoba, Granada, Athens, Delphi, Istanbul, Cairo, Luxor and Rome. Official receptions and first class accomodations in luxury hotels have been arranged and program is open to general public as well as teachers and dancers. Info.: Fugazy Travel Bureau or write to Jacob's Pillow, Box 87, Lee, Mass.

ALONG BROADWAY

A major step was taken toward defining the rights of choreographers when the American Arbitration Association voted in favor of **Bob Fosse** in his dispute with Robert Whitehead, producer of last season's ill-fated "The Conquering Hero" Mr. Fosse was replaced as choreographer when he objected to the producer's changing of 2 of his numbers. Since a clause in the contract provided for complete artistic control, Mr. Fosse contended that the producer forfeited his rights to use the choreography by making changes. The contention was upheld by AAA and token damages of 6c were awarded to Fosse.

Walter Nicks & Donald McKayle, choreographing "Kicks & Co!," are using dancers **Lou Camacho, Jack Eddleman, Eliot Feld, Jan Goldin, Lavinia Hamilton, Herman Howell, Reby Howells, Bernard Johnson, Tommy Johnson, Carmen Morales, Thelma Oliver, Harold Pierson, Pearl Reynolds, Mabel Robinson, Jaime Juan Rogers, Gus Solomons, Jr., Kathleen Stanford, Tao Strong, Mark Taylor, Ella Thompson, Jacqueling Wolcott, Barbara Wallach, Dudley Williams . . . Alvin Ailey** appears in a non-dancing role in "Ding Dong Bell" which had its pre-B'way tryout in Westport, Conn.

MARTHA GRAHAM IN 1962

Martha Graham's February season in NYC, exact dates of which hinge on theatre availability, will include 2 new works. One of these is a treatment of a classic theme with commissioned score by Robert Starer. Last season's "Visionary Recital," also scored by Starer, will undergo some changes and revert back to the original title, "Samson Agonistes." Also being revised is "One More Gaudy Night." In early spring Miss Graham takes her co. to Europe for the filming of "Clytemnestra."

Among long range projects is the revival of her past creations. Some of these are works Miss Graham feels she can no longer perform but should be seen again. Among these are "Letter to the World," "Primitive Mysteries," "Frontiers," et al.

An autobiography of the dance pioneer is to be published by Athenum Books at a date to be set.

AROUND NEW YORK

Babatunde Olatunji & his African Dancers and Drummers appear at Birdland Oct. 26-Nov. 8 following engagements at Pep's night club in Phila., Oct. 2-8 and Detroit Folk Festival Oct. 21 . . . 5th anniversary celebration of **Dance Films, Inc.,** at Judson Hall Sept. 17 presented films and talks by **Andre Eglevsky, Lucy Venable, Geoffrey Jackson & Curtis Davis . . . Yeh Ye Chinese Opera Assn.** presented "Fourth Son's Filial Visit" Sept. 23 at Fashion Inst.

Dance Teachers' Guild begins its annual convention Oct. 15 at Mills College with lecture-demonstrations by **Murray Louis, Milton Feher, & La Meri** . . . 10th anniversary season of **Merry-Go-Rounders** opens Oct. 28 at Rufus King HS, Queens, under new director, **Lucas Hoving . . . Mme. Louika,** choreographer of Praikon Theatron, Athens, was an honor guest at Sept. 18 reception held for Dmitri Rondiris, dir. of Greek Tragedy Theatre which opened Sept. 19 at City Center . . . **"Algerias de Espana"** troupe opened at the Liborio restaurant Sept. 15 and features attractive Flamenco team **Maria Gloria & Juan Antonio** in Andalusian nos. choreographed by **Virgilio Blanco . . . Country Dance Soc.** presents Mr. & Mrs. Douglas Kennedy during Weekend Workshop Oct. 7-8. Soc.'s Fall Weekend to be held at Netcong, NY.

American dancer **Hazel Chung,** applauded for her Indonesian dances Sept. 14 & 18 at Asia Soc.

ON TOUR OCT. 10-NOV. 10

American Ballet Theatre: Oct. 26, Burlington, Vt.; 27, Syracuse, N. Y.; 28, Wilkes-Barre, Pa.; 29, Penna. State U., Univ. Park; 30, Buffalo; 31, Pittsburgh; Nov. 1 Athens, O.; 2, Lima, O.; 3, Huntington, W. Va.; 4, Columbus, O.; 5 (mat), Dayton; 7, Louisville; 9, Evansville, Ind.

New York City Ballet: Oct. 10-12, East Lansing; 13-14, 15 (mat & eve), Detroit; 17, Corning, N. Y.; 19, Farmingdale, L. I., N. Y.; 20, 21 (mat & eve), Mineola, N. Y.; 23-25, Raleigh, N. C.

Leningrad Kirov Ballet: Oct. 13, 14 (mat & eve), Boston; 16-20, Montreal; 22-26, Toronto. (Further dates not available at press time.)

Bayanihan Philippine Dance Co.: Oct. 10, Lufkin, Tex.; 11, Fort Worth; 12, Vernon, Tex.; 13, Oklahoma City; 14, Joplin, Mo.; 16, Kansas City; 17, Columbia, Mo.; 18, St. Louis; 19, Springfield, Ill.; 20, Bloomington, Ind.; 22 (mat), Chicago; 23, Oak Park, Ill.; 24, South Bend, Ind.; 27, Milwaukee; 28, Waukeegan, Ill.; 29, Elmhurst; 30, Rockford, Ill.; Nov. 1, Waterloo, Iowa; 2, Madison; 3, Kohler, Wis.; 5, Detroit; 6, Ann Arbor; 7, Columbus, O.; 8, Pittsburgh; 9, Buffalo.

Roberto Iglesias Ballet Espanol: Oct. 4, Pittsburgh; 6, Detroit; 7, Chicago; 9, Winnipeg; 10, Regina, Canada; 11, Saskatoon; 12, Edmonton; 13, Red Deer, Can.; 14, Calgary; 16, Vancouver; 17, Victoria, B.C.; 18, Seattle; 19, Portland; 21, San Francisco; 22, Berkeley; 23, San Jose; 24, Santa Rosa; 25, Richmond, Calif.; 27, Bakersfield; 28, Pasadena; 29 (mat), San Diego; 30, Occidental College; 31, Santa Monica; Nov. 1, Oceanside, Calif.; 2, Claremont, Calif.; 4, Denver; 6, Boulder, Colo.; 7, Laramie, Wyo.; 9, Salina, Ka.; 10, Stillwater, Okla.

Mazowsze Polish Song & Dance Co.: Oct. 7-8, Scranton, Pa.; 10-12, Philadelphia; 13, Springfield, Mass.; 14, New Haven, Conn.; 15, Hartford; 16, Worcester, Mass.; 20-22, Buffalo; 24, Ann Arbor, Mich.; 26, Milwaukee; 27-29, Chicago; 31, Cincinnati; Nov. 3-5, Detroit; 6, East Lansing; 8, Columbus, O.; 10, Pittsburgh.

Le Theatre d'Art du Ballet: Oct. 12, Washington; 13, Baltimore; 19, Auburn, Ala.; 20, Gadsden, Ala.; 23-24, Tallahassee; 26, Ft. Lauderdale; 27-28, Miami; 30, Mobile, Ala.; 31, New Orleans; Nov. 1, Beaumont, Tex.; 2, Houston; 3, Corpus Christi; 4, Laredo; 6, Galveston; 7, Dallas; 9, El Paso; 10, Phoenix.

Zachary Solov Ballet Ensemble: Oct. 19, Trenton, N. J.; 20, Mansfield, Pa.; 22, Glen Cove, N. Y.; 23, Pittsfield, Mass; 26, Winston-Salem, N. C.; 28, Anniston, Ala.; 30, Thomasville, Ga.; Nov. 1, Montevallo, Ala.; 5, Wheeling, W. Va.; 7, Bowling Green, O.; 10, Delaware, O.

Indrani & Co.: Oct. 10, Beloit College, Beloit, Wis.; 11, U. of Michigan, Ann Arbor; 12, Notre Dame U., South Bend, Ind.; 13, U. of Chicago; 18, Rosary Coll., River Forest, Ill.; 19, Grinnell Coll., Iowa; 20, U. of Washington, Seattle; 24, U. of Calif., Berkeley; 29, U. of Kansas, Manhattan; 31, Mt. Union Coll., Alliance, O.; Nov. 1, U. of Pittsburgh; 2, U. of Illinois, Urbana; 4, Denison U., Granville, O.; 6, Temple U., Philadelphia; 7, U. of Buffalo, N. Y.; 8, Hartford, Conn.; 9, Clark U., Worcester.

Royal Winnipeg Ballet: Oct. 10, Davenport, Iowa; 11, Muscatine, Iowa; 12, Sioux Falls; 14, Green Bay; 15, Racine; 17, Kansas City; 18, Cape Girardeau, Mo.; 21, Oaklawn, Ill.; 22, Aurora, Ill.; 24, Wabash, Ind.; 25, Franklin, Ind.; 27, Erie, Pa.; 28, Warren, O.; Nov. 1, St. Cloud, Minn.; 2, Fairbault, Minn.; 4, Wauwatoosa, Wis.; 5, Wausau, Wis.

Les Grands Ballets Canadians: Oct. 31, Moncton, N.B.; Nov. 2, Sidney, Nova Scotia; 3, Antigonish, N.S.; 4, Summerside, Prince Edward Is.; 6, St.John, N.B., 7, Wolfville, N.S.; 8, Halifax, N.S.; 9, Fredericton, N.B.

Goya & Matteo: Oct. 9, Streator, Ill.; 10, Kewanee, Ill.; 11, Morris, Ill.; 13, Elgin, Ill.; 14, Oskaloosa, Iowa; 15, Fairfield, Iowa; 17, Lexington, Nebr.; 19, Lander, Wyo.; 20, Afton, Wyo.; 22, Cody, Wyo.; 23, Livingston, Mont.; 25, Dillon, Mont.; 28, Pt. Townsend, Wash.; 30, Ellensburg, Wash.; 31, Moses Lake, Wash.; Nov. 1, Hermiston, Ore.; 4, Bend, Ore.; 7, Turlock, Calif.; 8, Carmel; 9, Paso Robles, Calif.

Jean-Leon Destine & Co.: Oct. 4, New Britain, Conn.; 11, Hiram, O.; 13, Buffalo; 15, Lancaster, N. Y.; 16, Delhi, N. Y.; 20, Chambersburg, Pa.

Aviv Th. of Dance & Song (Frances Alenikoff): Oct. 20, Santa Barbara; 21, Riverside, Calif.; 26, Berkeley; 28, UCLA, Los Angeles; 29, San Diego; Nov. 4, Atlanta, Ga.; 5, Savannah; 8 Birmingham; 9, Memphis.

Marina Svetlova & Co.: Nov. 6, Selma, Ala.; 9, Red Springs, N. C.

Babatunde Olatunji & African Co.: Nov. 2, (10 a.m.), Fairleigh-Dickinson U., Teaneck, N. J.

Anne Wilson: Oct. 4, Stamford, Conn.; 22, Nyack, N. Y.; 31, Lake Forest, Ill.

Paper Bag Players (children's program): Oct. 14, Babylon, L.I., N. Y.; 26, Auburn, N. Y.; 27, Elmira; 27, Corning College, N. Y.; 28, Corning, N. Y.; 29, Rochester; Nov. 4, Bethlehem, Pa.; 5, Camden, N. J.

TEACHERS!

Toni Holmstock presents

JOSEPH LEVINOFF

SUN. DEC. 3rd, 9 AM to 5 PM

LEARN A RECITAL BALLET IN ONE DAY

"THE MERRY-GO-ROUND"

*Colorful *Alive *Wonderful Closing Number *Exciting

Choreography — Joseph Levinoff

Music, "Les Patineurs"—by Meyerbeer

You can use all your students in one 17 minute ballet

Set for Students of:

Pre-Ballet
Elementary
Intermediate
Advanced
Intermediate Toe (optional)
Advanced Toe
Fee: $50.00 for the day

Props used ***Sketches on Display

Music: $10.00 — Tape, Record or Sheet (optional)

Notes: Complete Ballet FREE (also available by mail with music—$100.00)

NOLA PENTHOUSE STUDIOS

113 W. 57th St., N.Y.C.

Send res. and $10.00 deposit by Nov. 24th to:

TONI HOLMSTOCK

101 W. 78th St., New York 24, N.Y.

MARTHA GRAHAM'S

"NIGHT JOURNEY"

"The superbly photographed 29 minute, 16mm film provides an enormously valuable document of one of the star's most celebrated Greek dramas."
DANCE MAGAZINE

ALSO
A DANCERS WORLD
APPALACHIAN SPRING
Send for our Catalog

REMBRANDT FILM LIBRARY

DEPT. D, 267 W. 25th St.
New York 1, N. Y. — OR 5-7220

Send $1.00 for our new

DIRECTORY OF DANCE IN COLLEGES

Dance Magazine,
231 W. 58 St., NY 19, NY

with **Dr. S. D. Humardani**, appears Oct. 21 at Brooklyn Museum . . . **Edith Stephens** seeking dancers for her off and on B'way commitments and Hunter Playhouse concert this season. Info: AL 4-0471 . . . NY branch of **Royal Scottish Country Dancing Soc.** holds weekend of parties and classes conducted by **Jean C. Milligan** Oct. 28-29 at Wm. J. O'Shea Jr. HS.

NYC Ballet and artistic dir. **George Balanchine** were honored by the NY Hi-Fi show for their "contribution to good music" . . .**Russell Markert's** Radio City "Gold & Silver" ballet stars **Jury Gotshalks & Irene Apinee.** Miss Apinee is a former soloist with **Amer. Ballet Theatre.**

Ballet Rambert dancer-choreographer **Norman Morrice,** in NYC under a fellowship from the Institute of Int'l Educ., is enjoyng intensive views of our schools and companies.

Murray Louis' "Journal," and an untitled new work to be performed by Mr. Louis & male quartet will open the modern dance season at **Henry Street Playhouse** Nov. 24-25 and matinee on 26.

SCHOOLS AROUND THE COUNTRY

Oleg Tupine joins **Tatiana Rousseau Jedenoff** in setting up a joint **Academy of Ballet** in Arlington, Va., where Mme. Jedenoff has been teaching solo. Tupine and Jedenoff will head their **Virginia Ballet** in an Oct. 17 perf. of "Giselle" at Lisner Aud., Wash., D.C.

U. of Illinois now offers BA in Dance in addition to BS & MA degrees. MA work includes studies in music, theatre and art. **Jane Stockman** joins dance staff headed by **Margaret Erlanger.** Also on staff are **Willis Ward & Alan Thomas,** composer and musical advisor. Miss Erlanger left for Japan in Aug. on her sabbatical and **Joan Skinner** fills in.

Auditions for scholarships held at **Irine Fokine's** Ridgewood, NJ, studio drew 71 hopefuls. Selected were **Prudence Burchard, Caryl Porro, Barbara Haff, Wendy Perron, Diane Wacker, Elizabeth Audi . . . Merce Cunningham** teaches 10 Thurs. night classes at the **Dance Circle of Boston,** Oct. 5-Dec. 21 . . . **Ted Shawn** announces that attendance at this summer's Jacob Pillow session broke all existing records . . . Newly formed **Milenoff Ballet Foundation,** Miami, Fla., awarded scholarships to **Suzanne Cameron, Judy Jackson, Nanette Lowry, Rose Marie Menes, Carol Wolf.**

Northwestern State College, La., initiates dance minors in school of Arts & Sciences and Applied Arts & Sciences, in addition to the Phys. Educ. Dept. . . . **Modern Dance Club** at So. Conn. State College sponsors 10 classes to be led by **Lucas Hoving** beginning Oct. 10, and a Nov. 22 master class given by **Charles Weidman** . . . A record 70 students enrolled for 3rd term of **Nat'l Ballet of Canada's** academic and dance school. Dir. **Celia Franca** announces a new member of the faculty, **Alex Ursuliak** who studied at **Kiev Opera & Ballet Theatre,** and whose wife **Galina Samtsova** joined the co. this season . . . **Robert Cohan** teaches movement for actors at Harvard, Modern Dance at Radcliffe, and initiates modern program at New England Conservatory . . . **Buster Cooper** announces opening of his School of Dance, now in 2 locations, Preston Center & Wynnewood Shopping Village, both in Dallas.

SCHOOLS AROUND NEW YORK

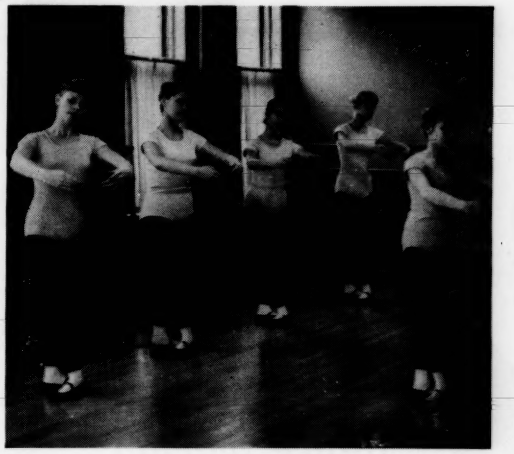
Theatrical Dance Studio at Variety Arts offers classes in Ballet, Primitive, Modern Jazz for adults & teeners . . . Classes for the non-professional and children begin 1st week of Oct. at the **Valentine Litvinoff Studio** . . . NYC teacher **Nini Tinova's** new ballet "3 Coins in the Fountain" to be done Oct. 29 at St. John Villa Acad., S.I., with 400 girls from the school glee club accompanying.

Senior Workshop of **Thalia Mara & Arthur Mahoney's School of Ballet Repertory** will be presented in a lecture-demonstration at Cooper Union Forum Jan. 5. . Program at West Side YWCA includes classes in ballet and jazz by **Alvin Ailey & James Truitte.** Teen & children's courses given by **Elizabeth Wullen,** ballet, and **Thelma Hill,** modern . . . 8th season of classes at the **Morningside Dance Center** begins Oct. 3. **Andora Hodgin, Dir., Fiorella Manuel, Sheldon Ossosky** comprise faculty . . . **Danny Carroll,** recently lead dancer in "Music Man" has returned to staff of **Virginia Lee's Ballets Arts Studio.** He conducts classes in jazz, tap, & mus. comedy.

Lynn Laredo heads the newly formed Creative Dance Dept. at Educational Alliance. Program starts Oct. 15 with **John Wilson, Mitchell Kaufman, Isa Partch, Tony Montanaro, Katherine Peters, & Eleanor Doerfler** on staff. . . Cooper Union Forum's Div. of Adult Educ. offers Perf Arts Fest. with lectures & perfs. Fri. nights Oct. 6-Mar. 9 . . **Helen Tamiris-Daniel Nagrin** studio announces classes in technique, composition, jazz & special classes for children and actors.

At **Robert Joffrey's American Ballet Center,** a Sept. 9 Choreographers' Evening presented works by **Gloria Contreras,** to Webern music; a jazz work by **Lee Becker;** and a duet to a Ravel concerto by **Paul Sutherland** and **Rita Bradley.** Members of the **Jerome Robbins co.** took 2 weeks of classes with **Edward Caton** at the school. Joffrey student **Frank Andre** joins **Winnipeg Royal Ballet** . . . 92nd St. Y offers children's classes in modern, Israeli

(Continued on page 75)



Academy of Ballet and Related Arts
Elkhart, Ind.

GET FULL DESCRIPTION IN OUR 1961 FALL CATALOGUE—FREE FROM OUR OFFICE NEAREST YOU.

CLASS LEOTARDS IN

YOUR SCHOOL COLORS

AT NO EXTRA COST

Your classes reflect authority and distinction when all on the floor are *dress-alikes* . . . especially when they are well-dressed dress-alikes. Add a touch of individuality with outfits in the color of your choice—any color in the rainbow.

With DAISYTOGS Nylon Stretch, you will be offering your students the *finest* available at prices that are *right.*

Dorjon's

EST. 1842

INC

142 WEST 44th STREET
NEW YORK 36, N. Y.

420 BOYLSTON STREET • BOSTON 16
27 SOUTH WABASH AVENUE • CHICAGO 3
2014 COMMERCE STREET • DALLAS 1
318 SO. ROBERTSON BLVD. • LOS ANGELES 48

"Fourth Position" a sculpture in bronze by Edgar Degas, another masterpiece in which one art pays tribute to another.

Shown—Leotard style #194 with V-neck front and back.

the dance teacher...

THE DEVOTED talent and endless effort of a dance teacher is almost always responsible for the eventual popularity of a dancer, for it is in the neophyte stage that a youngster's ability is developed.

Like teachers of many of the arts, the dance instructor's reward comes from the public's recognition of her pupil's starring performance—so modest a reward for a teacher's long training and natural skill!

DANSKIN®

FULL FASHIONED and SEAMLESS

TIGHTS, LEOTARDS AND TRUNKS

knit for perfect fit of finest quality stretch nylon

At department or dance supply stores, or write for name of nearest store and catalog S9.

DANSKIN, INC., 437 Fifth Ave., N.Y. 16 Div. of Triumph Hosiery Mills

DANCEMAGAZINE

VOLUME XXXV NO. 10 October, 1961 *The World's Largest Dance Publication*

New York Offices: 231 West 58th St., N. Y. 19 PLaza 7-3667

Rudolf Orthwine Publisher **Jean Gordon** Associate Publisher

Editor-in-Chief **Lydia Joel**
Associate Editor **Doris Hering**
Art Director **Rudolph de Harak**
News Editor **Donald Duncan**
Advertising Manager **William Como**
Circulation—Promotion **Gerry Buddhu**
Editorial Assistant **Larry D. Trexler**
Assistant Designer **Frederick Robinson**
Advertising Representatives **Bernard Lane, Gerri Marces, Freda Royce**
West Coast—**Robert J. Friedman**
Subscription Manager **Jack L. Grams**

Contributing Editors
Ann Barzel, Selma Jeanne Cohen, Arthur Knight, Rosalyn Krokover, Leo Lerman, James Lyons, Thaliæ Mara, Lillian Moore, Walter Sorell

Staff Photographers
Peter Basch, Radford Bascome, Alejandro Castro, Fred Fehl, Herbert Flatow, Zachary Freyman, Jack Mitchell, Ted Streshinsky, Bob Willoughby, Matthew Wysocki

Staff Correspondents:
Chicago: Ann Barzel, 3647 N. Pine Grove Ave.
Dallas: Toni Beck, School of Modern Dance, 6200 High School Drive
Denver: Rhoda Gersten, 1370 Forest
Hollywood: Roy Clark, 4942 Franklin Ave.
Louisville: William Habich, 720 Weissinger-Gaulbert Annex, 3rd & Broadway
San Francisco: Clifford Gessler, Edit. Dept., Oakland Tribune, Oakland 4, Calif.
So. Calif.: John Dougherty, 1101 Prospect Ave., Hermosa Beach
Washington, D.C.: Virginia Freeman Weil, 6822 Delaware St., Chevy Chase 15, Md.

Australia: Beth Dean, 43 Dremeday St., Northmead, Parramatta, N. S. W. **Austria:** Linda Zamponi, Vienna State Opera, Vienna. **Denmark:** Sven Sorgenfrey, 8 Boyesgade, Copenhagen, V. **England:** Clive Barnes, Museum Mansions, 63a Great Russell St., London W.C.I. **France:** Marie-Francoise Christout. **Germany:** Horst Koegler, Aachener Str. 311, Cologne. **Mexico:** John Fealy, Grijalva 78-#1, Col. Cuauhtemoc, Mexico D.F. **Portugal & Spain:** Luigi Gario, Rua Moraisoares, 153-r.c., Lisbon. **South America:** Hans Ehrmann-Ewart, Casilla 10156, Santiago, Chile. **Sweden:** Bengt Hager, Akeshov Slott, Bromma-Stockholm.

West Coast Adv. Offices: R. J. Friedman Associates, 836 North Fairfax Ave., Los Angeles 46; OL 1-3180.
Australian Distributors Gordon & Gotch Ltd. 511-515 Little Collins St. Melbourne, Australia

294

IN THIS ISSUE

14 Dance in the Movies: West Side Glory *Stanley Kauffmann*
16 Dance Guide to Musicals
17 In The News
18 Bodies by Carola, Part II: Your Body Is A Building *David Leddick*
21 Reviews *Doris Hering*
24 Introducing Carla Fracci *Christopher Allan*
28 Three Premieres at Idyllwild, Calif. *John Dougherty*
31 Looking at Television *Ann Barzel*
34 "A Special, Privileged World" *Jean Battey, photos by Roger Wood*
38 Pauline Koner Speaking, Part II: The Dancer's Training *Marcia B. Marks*
39 In the News: Coming
42 Balanchine on the Subject of Music and Related Matters *Ivan Nabokov and Elizabeth Carmichael*
44 Lord John Maynard Keynes: Economist and Balletomane *Eugene Palatsky*
47 Regional Ballet—U.S.A.: "The Craft of Making Ballets" *Alex Martin*
48 Terpsichore in the Classroom *Betty Rowen*
50 Brief Biography: Elisabeth Carroll *Saul Goodman-Zachary Freyman*
52 Summer Teacher Meetings
57 Las Vegas Party
58 Records for Teachers *Evelyn LeMone*
64 Tap Dance: Summer Scholars *Paul Draper*
66 Questions and Answers *Virginia Tanner*
69 Schools Around the Country: Ballet in the Rockies
74 Talk of the Trade *William Como*
75 Shopping Guide

on the cover

When American Ballet Theatre begins its 23rd year with an Oct. 2-14 NYC season, John Kriza, a member of the co. since it was organized in 1939, will be adding another role to his wide repertory —that of the Sailor in "Lady from the Sea," in costume for which he is shown here. Four new works will be presented this season: two by Birgit Cullberg and one each by Harald Lander and William Dollar. Following the New York season the co. starts a 5-month cross-country tour. PHOTO BY JACK MITCHELL; BACKGROUND PAINTED BY ROBERT PAVLIK.

promise her anything... but give her

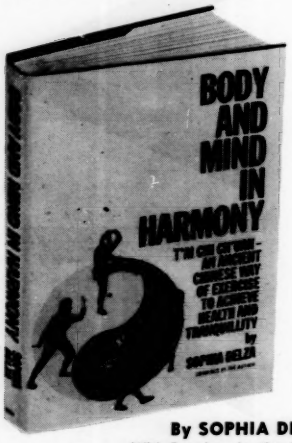
ARPEGE

LANVIN PARFUMS • PARIS

NOW YOU CAN PRACTICE AND TEACH

T'AI CHI CH'ÜAN

(ty) (gee) (chwan)


BODY AND MIND IN HARMONY
T'AI CHI CH'UAN — AN ANCIENT CHINESE WAY OF EXERCISE TO ACHIEVE HEALTH AND TRANQUILITY
by
SOPHIA DELZA

By SOPHIA DELZA

With Drawings by the Author

The first book in English to explain and illustrate the Chinese art of non-strenuous exercise that is attracting widespread interest.

Rapidly gaining popularity in Western countries, T'ai Chi Ch'uan is an ancient Chinese system for developing the body — a dance-like series of exercises, reputed to have an even more dramatic effect than Yoga on mental, physical, and emotional well-being. Until the publication of BODY AND MIND IN HARMONY, there has been no source of information in English from which teachers and students could learn about T'ai Chi Ch'uan as it has been developed by the Chinese over nearly a thousand years of experiment and thought.

Miss Delza, well-known in the dance world, spent years in China studying the Wu Method of T'ai Chi Ch'uan and became the only Woman Master of the system. Her demonstrations in America have aroused tremendous interest in audiences anxious to learn more about this graceful and unique form of exercise which — unlike American exercises — places no strain on the heart, muscles, and energies. Now her instructive book tells the whole story.

With scores of easy-to-follow drawings, Miss Delza shows how to practice the many fascinating movements of T'ai Chi Ch'uan. At the same time she explains in detail the meaning and effect of the movements and the way in which they bring into play all parts of the body, from the smallest joint to the largest muscle.

Eagerly awaited by teachers and students of the dance, Sophia Delza's book, BODY AND MIND IN HARMONY, is now published in a handsome, illustrated, library-bound edition at $4.50. Order your copy today from your favorite dance bookstore, or direct from the publisher. DAVID McKAY COMPANY, INC., 119 W. 40th Street, New York 18, N.Y.

WEST SIDE GLORY

BY STANLEY KAUFFMANN

West Side Story (United Artists) is the finest American film musical ever made, which, almost by definition, makes it the finest film musical ever made anywhere. The butterfly pleasantness of the best Astaire films (like *Funny Face*), the intelligent entertainment of the best Gene Kelly films (like *An American in Paris*), the solid five-course-dinner satisfaction of shows like *The King and I* are not eclipsed by this film, but certainly are surpassed by it. And its unique quality is more the result of the basic conception by Jerome Robbins than of any other factor.

The fantastically and deservedly successful Robbins-Bernstein-Sondheim-Laurents show has been brought to the screen with some unavoidable minor cuts and transpositions. But essentially all that has been done was to re-design a theatrical work for another medium. That work has been made into a crackling and vivid film which uses all the resources of color and wide-screen and stereophonic sound with skill and imagination.

The four creators were determined to make the "musical" respond seriously to present-day American life. The musical is the form most notably evolved by the theatre of our time, and by making it comment on our time, the quartet gave the show an integrated, electric vitality. But the original had some shortcomings; and the penalty of transcribing it so faithfully for the screen is that, along with the many brilliances, the few shortcomings (with one exception) have also been included.

There can scarcely be anyone who needs to be told at this date that *West Side Story* is a modern version of *Romeo and Juliet*, with Shakespeare's brawling Veronese houses replaced by warring gangs of white and Puerto Rican adolescents on New York's lower West Side. The parallel with Shakespeare is what generated the work, but it is also the source of the show's troubles.

Arthur Laurents' book is the show's one weak element. (The screenplay is by Ernest Lehman, but it is still in effect Laurents' book.) All goes well enough—though with undistinguished dialogue — for about the first two thirds, but the characters of this juvenile-delinquent story simply cannot sustain the high tragic attitudes that are imposed on them toward the end. And the glimmer of final reconciliation, deriving poetically from Tony's death, injects a false note into an atmosphere of bitter truth.

(Curiously, this artifice toward the end also affected Bernstein and Robbins. The song in which the lovers dream of escape and Robbins' dream ballet—the latter happily omitted from the film—were the only *Rose-Marie* touches in the music and dance.)

Thus the film, like the show, begins with, and for a long while maintains, a dazzling, tense excitement; but leaves the viewer a little let-down.

Natalie Wood, as Maria, conveys the impulsive giving-in-love, without reservation or shrewdness, that the part requires. Rita Moreno, as her confidante Anita, is stormy, sexy, funny, and first-rate. Bernardo, her boy friend and Maria's brother, is played by George Chakiris with young dignity and strength. Russ Tamblyn, as a leader of the Jets, is a capable dancer and gives a generally good performance, but lacks something of the requisite hard core. All the Jets and Sharks and their girls are danced and played to the hilt. The one unsatisfactory member of the cast is Richard Beymer, as Tony, who, in spite of earnest effort—or maybe because that's all he has to offer—lacks conviction and appeal.

Most of the singing was dubbed by others, but it was well done, and the score, conducted by Johnny Green, has been recorded so richly that it seems to shed life and light all over the film.

In the movie version of "West Side Story," the famous "Cool" number takes place in a garage after the rumble, becoming the sensational dance climax of a remarkable film. (see news for dance cast)

As for that score, by Leonard Bernstein, it is somewhat late to praise it. For me, this music—even with its few soft spots—is closer to that probably mythical "great American folk opera" than *Porgy and Bess*. Stephen Sondheim's lyrics are good enough for the music, which is compliment enough.

But the jewel of the work, from which all its beauties seem to depend, is the basic conception by Jerome Robbins: a grimy big-city love-and-killing young people's story told through ballet and song. Here at last is a film in which dance is not stuck in like raisins in a cake, and neither is it merely a photographed record, like most ballet films. The whole work was *composed* from beginning to end in terms of its music and its movement.

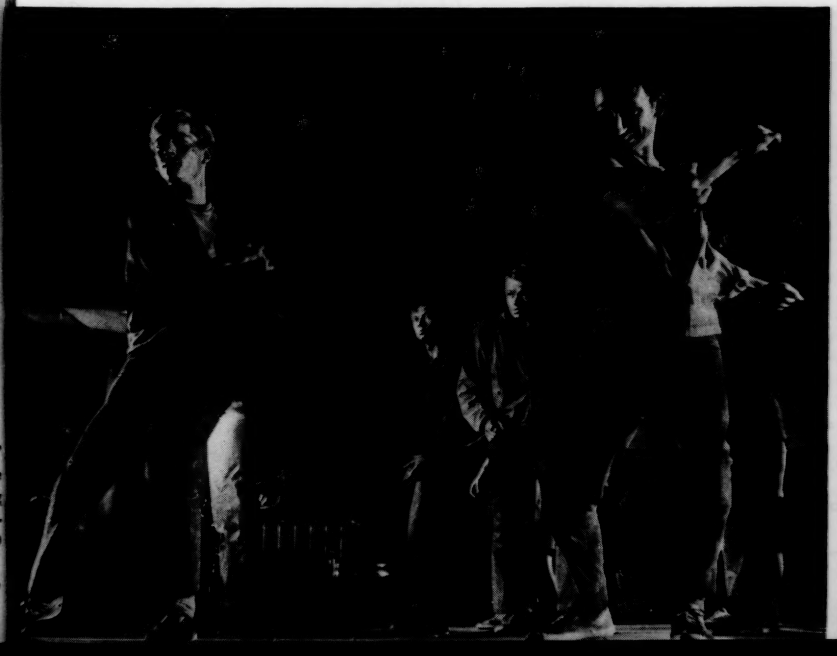
Robbins is one of the few ballet choreographers who are interested in commenting on contemporary American life—either criticizing or (by using its art forms) praising it. From *Fancy Free* (composed in 1944) to today, he has shown himself a man of his time, and through his ballets he has made pertinent statements about it.

In Bernstein, Robbins has found "his" composer as Balanchine found "his" in Stravinsky. Both Bernstein and Robbins are approximately of an age, both have been classically trained, and both think that the best way to make a modern work is to integrate the perspectives of the present with the proved techniques of the past. The result is—in an absolutely accurate phrase—modern ballet.

The dances that were originally designed for a proscenium stage had to be re-shaped for the screen. Nothing has been lost of their wonderful theatrical quality; to it has been added a feeling of thrust at the audience, of gliding in and out of reality. For example, the opening number ("When You're A Jet") moves across sets—which are excellent—into scenes which were shot on location in New York streets, blending both seamlessly and making us feel that, for a few minutes, we have seen not an inserted dance, but the life of the streets heightened into quintessence.

Here in this first number is a microcosm of Robbins' method. The Jets come toward us, in sweatshirts and sweaters, leaping down the street à la seconde and with double pirouettes. But by inserting between the two movements a sudden crouch and an off-beat snap of the fingers, Robbins begets a jazzy, defiant atmosphere, and the whole sequence becomes knife-sharp and contemporary without being formless and undisciplined.

Robbins was supposed to direct the film —and, in fact, started it—but was replaced because of his "perfectionism." (What else ought an artist to be if not perfectionist?) If there had to be an alternate, co-director Robert Wise was a good one. Wise is a gifted, fluent director and clearly sympathetic with these materials. The famous "rumble" ballet was finally executed under Tony Mordente and Tom Abbott, but it was initially rehearsed by Robbins and, of course, conceived by him. Small matters through the film might have been improved if Robbins had directed it all, but enough of his work has been spiritedly preserved to make this remarkable film worth seeing — and seeing again. *END*



Sensational U. S. A. Debut!

Internationally famous

PORSELLI

ITALIAN TOE SHOES

Imported from Milan, Italy featuring exclusive TOE-GLUV® toe pleating

PORSELLI toe shoes, pedigreed by generations of performance by European and International artistes, are masterpieces of hand-crafted virtuosity. Strictest standards guard the quality of PORSELLI exclusives, wisp weight, flexible live arch, "feel-the-floor" toe pleats, flat box, deep toe, no nail construction.
For that long-prepared-for moment when the student is ready to go on pointe, PORSELLI toe shoes are ready to adapt without strain, and complement preciously developed body coordination. Knuckling is avoided, achieving the desirable "breaking high" effect. These magnifico narrow line Latin Satins are available in studio and performance styles.
Guard your precious toes with professional PORSELLI imported Italian toe shoes . . . *you owe it to your dancing.*

send for illustrated brochure
teacher requests invited

Exclusive U. S. A. distributor

Ballet INC.,
16 WEST 32nd St.,
New York 1, N. Y.

Dance Masters of America

A national organization of certified teachers with a high standard of requirements that must be fulfilled by every member. Members must prove themselves as qualified teachers both from a professional and personal basis.

Teachers interested in membership may write for information to the club nearest his locality or to the national office.

DANCE MASTERS OF AMERICA
CHAPTER-AT-LARGE
Mrs. Irene M. Jones, Secretary
702 Randolph Ave., S.E.
Huntsville, Ala.

ASSOCIATED DANCE TEACHERS
OF SOUTHERN CALIFORNIA
Club No. 1
Mrs. Grace Rocklin, Secretary
12219 Ocean Park Blvd.,
Los Angeles 64, Calif.

DANCE MASTERS OF AMERICA
Florida Chapter No. 2
Mrs. Eunice R. Brumbaugh, Secretary
1326 W. Princeton, Orlando, Fla.

SOUTH TEXAS ASSOCIATION OF
DANCE TEACHERS
Chapter No. 3
Mrs. Betty Rogers Broussard, Secretary
1406 Ahrens, Houston 17, Texas

DANCE MASTERS OF MICHIGAN
Club No. 4
Miss Martha Heermans, Secretary
17140 Beechwood, Birmingham, Mich.

DANCE MASTERS OF AMERICA
New England Chapter No. 5
Myron G. Ryder, Secretary
50 Spruceland Ave., Springfield 8, Mass.

LOUISIANA ASSOCIATION OF
DANCE MASTERS
Club No. 6
Miss Edith Heslin, Secretary
1422 Jackson Ave., New Orleans 13, La.

WESTERN NEW YORK STATE
COUNCIL OF DANCE MASTERS
Club No. 8
Mrs. Patricia E. Wheten, Secretary
300 Eaton Road, Rochester 17, N. Y.

DANCE MASTERS OF
PENNSYLVANIA
Chapter No. 10
Bill Bailey, Secretary
6823 Thomas Blvd., Apt. 3, Pittsburgh 8, Pa.

DANCE MASTERS OF AMERICA
California Chapter No. 13
Mrs. Bessie Clark, Secretary
1405 Hanchett, San Jose 26, Calif.

CAROLINA DANCE MASTERS
Club No. 15
Harry Grose, Secretary
5337 Monroe Road, Charlotte 3, N. C.

DANCE MASTERS OF OHIO
Club No. 16
Mrs. Joyce Keegan Flynn, Secretary
2032 Front St., Cuyahoga Falls, Ohio

DANCE MASTERS OF AMERICA
Chapter No. 17
Charles Persing, Secretary
153 E. Market St., York, Pa.

DANCE TEACHERS' CLUB OF
CONNECTICUT
Club No. 18
Miss Doris E. Gibbons, Secretary
483 Farmington Ave., Hartford 5, Conn.

ST. LOUIS DANCING TEACHERS
ASSOCIATION
Club No. 21
Miss Celestine P. Cirode, Secretary
2419 Sutton Ave., Maplewood 17, Mo.

PENNSYLVANIA ASSOCIATION OF
DANCE TEACHERS
Chapter No. 25
Miss Karlene Franz, Secretary
5226 Schuyler St., Philadelphia 44, Pa.

DANCE MASTERS OF AMERICA
New York City Chapter No. 26
Mrs. Lois McDonald, Secretary
20 Battin Road, Fair Haven, N. J.

DANCE MASTERS OF AMERICA
Oklahoma Chapter No. 27
B. A. Katshonis, Secretary
416 N. Hudson, Oklahoma City, Okla.

DANCE MASTERS OF AMERICA
Heart of America Chapter No. 28
Mrs. Dorothea Head, Secretary
1322 Quindaro Blvd.,
Kansas City 4, Kansas

DANCE MASTERS OF AMERICA
Washington Chapter No. 29
Mrs. Peggy Rene, Secretary
N. 4328 Cedar St., Spokane 18, Wash.

DANCE MASTERS OF AMERICA
Rocky Mountain Chapter No. 30
Miss Beverly Mills, Secretary
1700 Broadway, Suite 1122
Denver 2, Colorado

DANCE MASTERS OF AMERICA
Oregon Chapter No. 31
Miss Merlene Stites, Secretary
10249 N.E. Clackamas, Portland, Ore.

Dance Masters of America

Dolores Magwood, Pres. **Leroy H. Thayer, Secy.**

226 North Division Street, Salisbury, Maryland

DANCE GUIDE TO MUSICALS

ON BROADWAY:

BYE BYE BIRDIE. Choreographer-director, Gower Champion. Stars Gretchen Wyler, Gene Rayburn. Teenage-emphasis choreography, over which some critics raved, is sometimes witty, sometimes hackneyed. Shubert Theatre.

CAMELOT: Choreographer, Hanya Holm. Stars Julie Andrews, William Squire. Not Miss Holm's best B'way effort, but she has livened the proceedings well. Excellent dancers, beautifully costumed, in archaic dance forms made modern. Majestic Theatre.

CARNIVAL! Choreographer-director, Gower Champion. Stars Anna Maria Alberghetti, features James Mitchell, Pierre Olaf, and puppets. Gower Champion, using a superb co. of dancers and all sorts of typical carnival performers, has made a magical entertainment that unfortunately has a weak score and less than first-class star. Technical dance is brilliantly synthesized with everyday movement. Imperial Theatre.

DO RE MI. Choreographers, Marc Breaux and Deedee Wood. Stars Phil Silvers, Nancy Walker. Principal dancer, Chad Block. An auspicious debut for Breaux-Wood, who provide the freshest choreography of the season in dances about the jukebox world. St. James Theatre.

FIORELLO! Choreographer, Peter Gennaro. Stars Tom Bosley, Howard da Silva, Patricia Hardy. This prize-winning musical moves like a blithe dream, and Gennaro's dances make it the fresh delight it is. A co. of dance soloists. Broadway Theatre.

HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING. Opens Oct. 14. Choreographer, Hugh Lambert. Stars Rudy Vallee, Robert Morse. 46th St. Theatre.

IRMA LA DOUCE. Choreographer, Onna White. Stars Elizabeth Seal, Denis Quilley, Clive Revill. Elizabeth Seal is a new and brilliant dancing-singing-acting star surrounded by extraordinary male dancers, furnished with atmospheric (jazzy-Frenchy) choreography. Plymouth Theatre.

KWAMINA. Opens Oct. 23. Choreographer, Agnes de Mille. Stars Sally Ann Howes, Terry Carter. Featured dancer, Mike Quashie. 54th St. Theatre.

LET IT RIDE. Opens Oct. 6. Choreographer, Onna White. Stars George Gobel, Sam Levene, Barbara Nichols. Eugene O'Neill Theatre.

MILK AND HONEY. Opens Oct. 10. Choreographer, Donald Saddler. Stars Robert Weede, Mimi Benzell, Molly Picon. Featured dancer, Tommy Rall. Martin Beck Theatre.

MY FAIR LADY. Choreographer, Hanya Holm. Stars Michael Allinson, Margot Moser. Long-run hit using a big dance vocabulary, all part of a delicious (though not spectacular) whole. Mark Hellinger Theatre.

SAIL AWAY. Opens Oct. 3. Choreographer, Joe Layton. Stars Noel Coward. Broadhurst Theatre.

THE SOUND OF MUSIC. Choreographer, Joe Layton. Stars Mary Martin, Theodore Bikel. This show demanded marshmallow, and Mr. Layton gave it just that, plus brief interludes of happy atmosphere. Lunt-Fontanne Theatre.

THE UNSINKABLE MOLLY BROWN. Choreographer Peter Gennaro. Stars Tammy Grimes, Harvey Presnell. Star Tammy Grimes joins a large co. of wonderful dancers in sprightly numbers of Western frontier days, and one from Paris. Winter Garden Theatre.

OFF BROADWAY:

THE FANTASTICKS. No choreographer is listed, but someone with a sure sense of movement and dance has had a gifted hand in the proceedings. The show, conceived basically in commedia dell'arte terms, dances all the time. Sullivan St. Playhouse.

HI, PAISANO. Opens Sept. 27. Choreographer, Vassili Lambrinos. York Playhouse.

I WANT YOU. Opened Sept. 14. Choreographer, Rhoda Levine. Maidman Playhouse.

LITTLE MARY SUNSHINE. Staged and chor. by Ray Harrison. Stars Marian Mercer. This spoof of old-fashioned operettas is a hit. Threaded with dance patterns that make funny, satiric points. Players Theatre.

•

RADIO CITY MUSIC HALL: "Ode to Music" stage show, incl. Corps de Ballet, choreog. by Margaret Sande, with soloists Irene Apinee and Jury Gotshalks; and Rockettes, choreog. by Russell Market. On the screen: "Come September."

IN THE NEWS

Vladimir Bogachev

Members of the Kirov Ballet attended 4 performances by NYC Ballet last month. Seen here visiting backstage Sept. 8 after the closing "Figure in the Carpet" are (center) Kirov Artistic Dir. Konstantin Sergeyev and dancer Marina Charinichenka. At right, NYC Ballet's Ellen Shire.

Ray Douglas Lee

BALLERINAS IN PANAMA: England's Margot Fonteyn (left) and France's Yvette Chauvire chat at a champagne party after Aug. 4 performance by the latter's co. in Panama during her recent South American tour. Dame Margot was vacationing with husband Roberto Arias, Panamanian Ambassador to Britain.

LOS FLAMENCOS (Teodoro & Maria Morca, Jose Romero & Dolores) continue their success as a team. After several Las Vegas and other appearances, the group is again installed at the Insomniac, Los Angeles' home of progressive jazz.

Ballet Arts

WORLD RENOWNED INSTRUCTORS

AGNES DE MILLE
BHASKAR
DANNY CARROLL
DEAN CRANE
HENRY DANTON
VLADIMIR DOKOUDOVSKY
LYNN GOLDING
LISAN KAY
PAULINE KONER
PETER NELSON
YEICHI NIMURA
LUIS OLIVARES
NINA STROGANOVA
SONIA WOICIKOWSKA

CLASSES IN BALLET AND ADAGIO, MODERN, CHARACTER, HINDU, JAZZ, TAP, SPANISH.

For Professionals and Advanced, Intermediates and Beginning Students.

Complete Courses for Children

BALLET ARTS SCHOOL

61 CARNEGIE HALL • 154 West 57th Street
New York 19, N. Y. *(Approved for Foreign Sudents)* COlumbus 5-9627

Ballet Russe de Monte Carlo School of Ballet

SEVEN ARTS CENTER
120 Madison Avenue
New York 16, New York

A Complete Schedule of Ballet Classes for Children, Intermediate, Advanced, Professional, and Adult Beginner Students.

Faculty:
Maria Swoboda
Frederic Franklin
Leon Danielian
Anatole Vilzak
Edward Caton
Casimir Kokich
Gertrude Tyven

For information, schedules and rates:

Ballet Russe de Monte Carlo School of Ballet
120 Madison Avenue, New York 16, N. Y. Telephone ORegon 9-9489
Philadelphia Classes, Times Auditorium, S.E. Corner Broad & Spruce Sts., VI 3-5708

INTERNATIONAL Dance School *Dir. F. Lensky*

BALLET
MODERN
JAZZ
TAP
SPANISH
HINDU
PRIMITIVE
CHARACTER
MUSICAL COMEDY
CONGA DRUMS
ADAGIO

Cholly Atkins
Alexandra Danilova
Sonya Dobrovinska
Jeff Duncan
Oldena Dynowska
Vitale Fokine
Herman Howel
Alma Kaaber
Vassili Lambrinos
F. Lensky
Carmencita Lopez
Amun Ram
Dean Sheldon
Mona Stal
Frank Wagner
June Williams
Harry Woolever

Carnegie Hall Studio #819 CO 5-9090 CI 7-6056

BODIES BY CAROLA, Part II

Facts about body placement
from a noted teacher
of body conditioning and correction

BY DAVID LEDDICK

YOUR BODY IS A BUILDING

"You say you have a back problem. Let me look at your feet." As you show your feet to Carola Trier, you wonder if she heard you correctly. But Miss Trier knows very well she has confused you. She intends it that way, because at your introductory session she wants you to listen very carefully as she explains body placement.

Because all body placement problems are interrelated, Miss Trier says: "The body must be thought of as a building. For foundations you have two feet. Each foot rests on a tripod of the big toe, the little toe, and the heel."

On these foundations, she explains, rise the twin columns of the legs. At the top of these two pillars is the bridge of the pelvis. And all this provides a firm basement foundation from which rises the upper stories of rib cage, shoulders and head. "Every part must be in place, because if any part of the building is out of alignment the entire structure is weakened and wobbly."

Foot problems

Whether you have a foot problem or not, you must understand how to stand on your own two feet. Understanding that the knees, hips, back and shoulders all depend on the correct use of the feet to function well, you listen carefully.

"Dancers have two major problems with their feet. Most prevalent is rolling-in. Many dancers try to turn out with their feet, instead of their hips. I call this a "Charlie Chaplin" turnout. Almost anyone can force his feet out, but it throws all of the weight on the inner side of the foot, and completely distorts the body alignment.

"The other foot problem is 'sickling' or rolling to the outer side of the foot. This you don't find so much, but it's every bit as difficult to correct."

Miss Trier believes that whenever the full foot is on the floor, weight must be supported at three separate points. The big toe, the little toe, and the heel must all hold their own. To allow any two of the three points to dominate will make the same difference in a dancer's strength and stability as standing on a two-legged stool or a three-legged one.

The knees

Once you understand your goal in the correct use of the feet, Miss Trier will ask you to consider your knees. Perhaps there is no problem here, and the knees are flat and pulled up strongly, placed directly over the ankle.

Or perhaps you have to cope with a knee that is not in direct alignment over the ankle. If you have that most common knee problem—a hyper-extended knee—Carola will give you exercises that strengthen the thigh and teach you to pull up the muscles in the leg without forcing the knee fully back.

Less common is the knee with tight hamstrings. This knee, which cannot be fully straightened, needs to be stretched, and there are exercises for that, too.

The pelvis and lower back

Now that the student understands that the feet are tripod bases and that the knees must be directly over the ankles, he must think about the lower back—a major subject over which there is some contradictory opinion in the dance world.

Much of her theory, exercises and apparatus (and the Pilates contrology method of which she is a disciple) are based on the conviction that the dancer's upper body can move freely only when the lower spine is held firmly in place by the abdominal and buttocks muscles.

Most students find it easy to press the abdomen back toward the spine and hold it there, although it may take them some time to develop real strength in movement.

But if the spine is to be supported equally from both sides, the abdominal pressure must be met by an equivalent use of the buttock muscle group. The use of this set of muscles is often confusing to the student because many dancers do not clearly understand where the buttock and leg divides and therefore, when they are asked to contract buttock muscles, they also contract back-of-the-leg muscles.

A rear view of the muscles of the body which makes clear the relationship between the back of the thigh and the buttock muscles. Illustration from "Vesalius," a study of the great 16th-century anatomist, by Saunders & O'Malley

If you stand sideways, feet parallel, before a mirror, you can see clearly the dent or crease in the back of the top of the thigh. This is the dividing line between buttock and thigh. The buttock muscle group is high and heavy (see illustration).

When the thigh muscles are contracted, the legs and pelvic area are almost in a vise. But if you isolate and firmly contract the buttocks, the thigh can move freely and easily—in fact, if you watch in the mirror, you will find that as you contract the buttocks, the thighs start to open into turnout position.

Before you leave the mirror, pull in the abdomen more strongly than the buttocks, and then the reverse, until you clearly see that *both* must be used with equal pressure to give the spine a strong, firm foundation.

The shoulders

Depending on the placement of the body below the shoulder level, the dancer may be struggling to correct either slumping shoulders or shoulder blades that "pin back" and give the dancer no strength.

Adding another simile to the original idea of the body as a building, Carola asks you to think of your shoulder blades as a pair of doors. Opening the chest fully in front should fully close the two flat doors of the shoulder blades in back. Exhaling deeply, the back spreads and the doors open.

But it is not useful or esthetic to "hold" the doors of the shoulder blades either fully open or fully closed. They should not be pulled back or pushed forward, but should align squarely over the hips. Looking in the mirror again in profile, arms at sides, the dancer can take care to place the shoulder blades in this position—not too far opened or closed. If the rest of the body is properly aligned, as described in the paragraphs above, the rib cage will be wide and flat and the shoulders relaxed.

The head

Carola Trier calls the head the "regulator." It, too, has a great effect upon body placement. Carrying it too far forward or back will cause misplacement lower in the body. Miss Trier finds that when she asks pupils to "listen up," they stretch their necks and place their heads high and neat, ears over shoulder. Then they are ready to work.

At least they are ready to begin to work at working, now that they understand that each part of the body, like a building, rests firmly on the part below, so that the whole can rise securely toward the sky.

(*Coming: Four physical problems common to dancers, and how to correct them.*)

June Taylor SCHOOL OF THE DANCE

Specializing in every phase of the Dance

BALLET • TAP • TOE
ACROBATIC • MODERN JAZZ

Children 4 years and up—
Teenagers—Adults—Professionals

Special courses for teen-agers
training for a professional career

AWARD WINNING TV PRODUCTIONS AND DANCE ROUTINES AVAILABLE
For information and prices, write Dept. 110-P
The June Taylor School of the Dance, Inc.
1755 Broadway, N. Y. 19, N. Y.

THE JUNE TAYLOR SCHOOL OF THE DANCE, INC.
1755 Broadway at 56th St., N. Y. 19, N. Y. Tel.: JU 2-1780

ALLERGO AMERICAN BALLET COMPANY
ALLEGRO AMERICAN BALLET SCHOOL Inc. Not - For - Profit
ROBERT LUNNON
"Sadler's Wells"
Write: Marie Comstock, Director
410 South Michigan, Chicago, Ill.
DOREEN TEMPEST

NATIONAL ACADEMY OF BALLET
Non-profit, tax exempt, Educational organization for Ballet Teachers
SUMMER SCHOOL FOR TEACHERS
For Info: Sec'y. 117 W. 54th St., N. Y. 19, N. Y., JUdson 6-3799

RUTH CURRIER
Dance Players Studios
beginning and advanced courses in choreography
1233 Sixth Ave., N.Y.C. 19 — CI 7-7740

JOSÉ LIMON
Classes
Monday-Friday 6:30-8 P.M.
Dance Players Studios, 1233 Sixth Ave., NYC 19 CI-7-7740

VLADIMIR KONSTANTINOV School of Ballet
Beginners to Professionals • Children & Adults
CARNEGIE HALL STUDIO #603 • 881 7th Ave., N.Y.C. CO 5-9534

SHIRLEY BROUGHTON
BODY CONDITIONING
112 West 21st St., NYC 11, CH 3-4301

VERA NEMTCHINOVA
Ballet Studio
Moved to 232 West 58 St. N.Y.C.
CI 5-7588 EL 5-2783 (home)

baum's *really* has everything!

in all the famous name brands

CAPEZIO *for Dance Footwear* **DANSKINS** *for Nylon Stretch Tights and Leotards*
TWIN TONE, E. B. SMITH, CAPEZIO *for Taps*
CALIFONE and BOGEN *for Record Players*
KIMBO, STEPPING TONES, STATLER, DANNY HOCTOR, HEADLINER, RUSSELL, VELMO and ARTTI *for Records*
KRASKIN, CHALLENGER and SELMER-CLARK *for Batons*

And BAUM'S own famous DeLUCO brand of Dance Footwear, Leotards and Accessories, at popular prices—Baum's service is fast—prices low. Let's hear from you!

SINCE 1887

Baum's

INCORPORATED

106-112 S. 11th St.

PHILA. 7, PA.

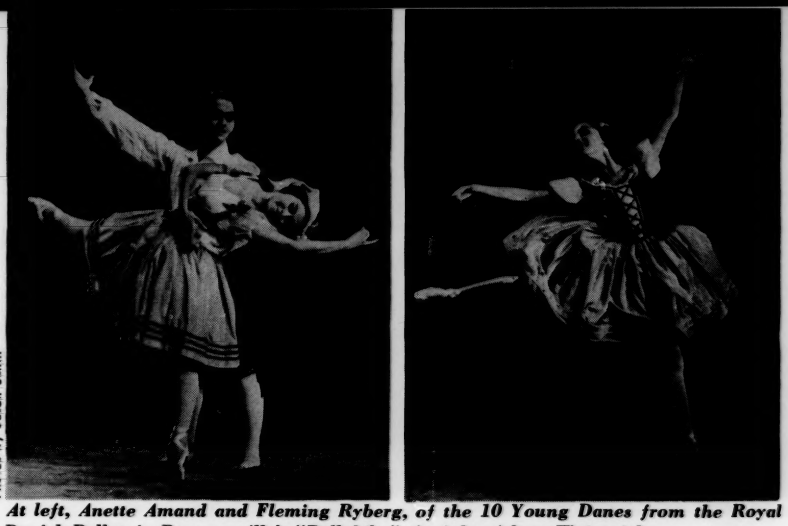
★ *Register now for Baum's new and larger 1961 Dance Footwear and Accessory Catalog. Teachers, write on your studio letterhead.*

REVIEWS

Ten Young Danes, Jacob's Pillow; American Dance Festival, Connecticut College

BY DORIS HERING

Ten Young Danes from
The Royal Danish Ballet
Jacob's Pillow
August 8-12, 1961



Photos by Susan Schiff

At left, Anette Amand and Fleming Ryberg, of the 10 Young Danes from the Royal Danish Ballet, in Bournonville's "Ballabile." At right, Arlette Weinreich.

During the full ballet season, with its works of depth and duration, there is a sort of eternal balletomane-game. It is that of spotting promising young dancers. Framed by the stability and range of the more experienced performers, their brief interludes lend lightness, brightness, spontaneity—all the endearing, but not especially enduring, qualities of youth.

But when, as in the present instance, the young people are taken out of context and presented "on their own," what they offer is neither so satisfying nor so exciting. For they are, after all, not artists, but "pre-artists."

Led by Inge Sand, a seasoned member of The Royal Danish Ballet, the Young Danes offered excerpts from the Petipa and Bournonville repertoire, plus two new pas de deux by Erik Bruhn . . . one in the vein of Bournonville, and the other somewhat in the vein of Jerome Robbins (and using the "blues" from *Interplay* as its accompaniment).

Inge Sand, with her dimpled chin and pink-and-white coloring, is a perfect soubrette. Her *Tyrolean Pas de Deux*, danced with Frantz Kjaerulff, and her variation in the "Tarantelle" from *Napoli*, had an air of pert authority. But Miss Sand's technique is not sufficiently fluid, nor is she sufficiently musical, to negotiate the *Bluebird Pas de Deux*, which she shared with Jorn Madsen. Rhythmically she seems often to drive ahead of the beat, and this imparts to her dancing a somewhat nervous, almost aggressive quality.

On the whole, the male dancers seemed more impressive than the girls. Part of this comes, of course, from the fact that the Danes train their men for expansiveness of phrasing and assurance in elevation, while their girls are motivated toward quick, light, terre-à-terre dancing, with exquisitely miniature details—like Annette Amand's flickering entrechats in the *Flower Festival in Genzano Pas de Deux*, or like Arlette Weinreich's delicately tilted head in Erik Bruhn's *The Young Peasants*.

Of the males, we found Jorn Madsen and Frantz Kjaerulff the most distinctive—for virtually opposite reasons. Madsen, with his aureole of blond hair and his harmonious proportions, brings poetry to everything he does. And yet he is not a romantic dancer. His body does not turn vaporous in the air. Rather does he carry his sense of body-shape and mass with him so that his dancing does not lose emphasis, but remains as defined in the air as on the ground. In him, The Royal Danish Ballet would seem to have an incipient premier danseur noble.

Frantz Kjaerulff has some of the quality that we remember from Hugh Laing—a brooding, dark-souled glance—a sense of tension-in-stillness that makes him almost more interesting to watch when he is not dancing than when he is in animation. But at this point, one or two technical limitations—notably a flatness in shoulders and arms, particularly in air turns—mar his line-in-movement.

Mr. Kjaerulff, along with Tommy Friishoi, Jens Brenaa, and Flemming Halby, partnered Anna Laerkesen in the *Rose Adagio*. The variation radiated breeding but not much in the way of a lyric dimension. Miss Laerkesen is a pretty girl with a secure sense of balance and a feeling for legato movement. But there was virtually no contact between her and the males—no sense that here was a young girl in a state of emotional nascence, of discovery, of meeting her suitors for the first time—nor did the men give any impression of vying for her attention. It was as though someone had carefully given the dancers the form of the adagio and omitted its content.

How different was the atmosphere in this dance from that of the always-enchanting *Flower Festival in Genzano Pas de Deux*. In the latter, Anette Amand and Jorn Madsen sweetly epitomized the male-female relationship, with its overtones of fire, flirtation, and submissiveness. Some of the same mood permeated *The Young Peasants*, danced by Arlette Weinreich and Tommy Friishoi.

Both in this dance and in the *Blues*, Mr. Friishoi indicated a clear, clean, unpretentious style upon which he should in time be able to build a wide range of characterizations.

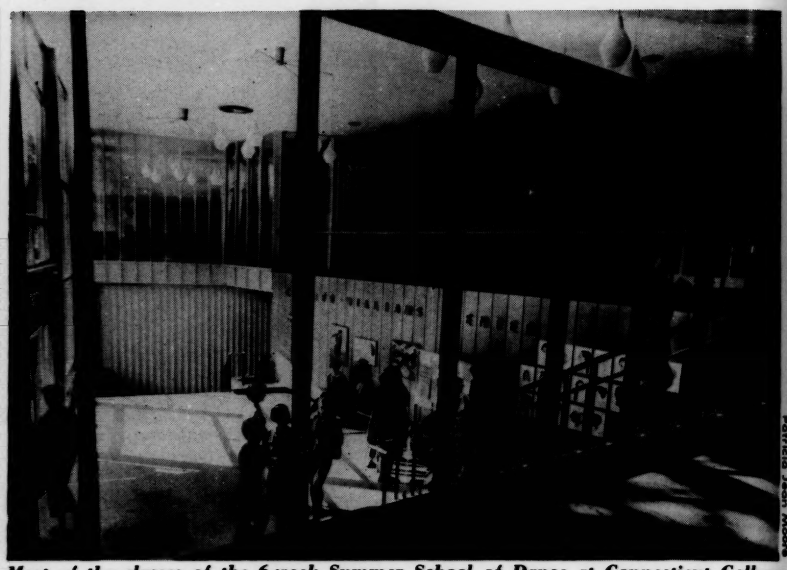
The program was accompanied on two pianos by John Cunningham and Clifton Robertson. They seemed to have little sensitivity to the demands of dance.

Fourteenth American Dance Festival
Connecticut College
August 17-20, 1961

The statistics are impressive. In the five performances comprising this annual glomeration of American modern dance, nine choreographers were represented by six premieres and eight other works new to Connecticut College audiences. The only "standard" was José Limón's *The Moor's Pavane*.

Yes, the statistics are impressive. They may even represent some sort of record for the American Dance Festival. But they bear a measure of tarnish. As the novelties were ticked off, we had the impression of seeing very little real dance—very little real theatre—and little in the way of skillful programming.

By "dance" we mean a harmonious continuity of movement through space—a flow of energy changed and modulated (by design or by drama), yet continuous. With this as a criterion, new works like Ruth Currier's *Resonances* and Merce Cunningham's *Aeon* lacked stature. *(Over)*



Patricia Jean Moore

Most of the classes of the 6-week Summer School of Dance at Connecticut College are housed in the Crozier-Williams Center.

REVIEWS *(Cont'd)*

By "theatre" we mean the realm defined by Théophile Gautier when he wrote: "The footlights are a frontier of fire dividing the auditorium from the stage, the real world from the world of imagination; the audience must not be allowed to cross it. Beyond this frontier reigns illusion; perspective creates new depths, light creates new enchantments; tinsel seems gold; rouge seems the freshness of youth; the characters, like the decorations, are painted, and from this collection of harmonious lies emerges relative truth, which is the truth of art."

Too often during the Festival, the "frontier of fire" was transgressed. Too often, literalness spoke in lieu of artistic truth. And so, as in Anna Sokolow's *Dreams* and Jack Moore's *Target*, there was analysis, rather than illumination.

Target, a premiere, dealt with the inability of human beings to reach one another. It was as though the choreographer were saying, "Here are five possible bomb targets, but they are already self-destroyed."

Like Anna Sokolow, Jack Moore creates movement that grows honestly and directly from himself and draws maximum identification from his dancers. But often, the movement shapes do not adventure into space. It is as though he dropped stones into water and no ripples followed. Also like Anna Sokolow, Mr. Moore makes the error of ignoring the important theatrical dimension of costuming.

Miss Sokolow's *Dreams* had some of the tenderness of her *Lyric Suite*, much of the soul-nakedness of her *Rooms*. But its structure seemed looser and its purpose less clear. One felt that it was a transitional work in her rigorous search for a way to place highly immediate emotions into an abstract context.

Ruth Currier's premiere, *Resonances*, had a slender dance-structure pretentiously caparisoned. It seemed to be concerned with the tragedy of illicit love. But, unintentionally, it was a pastiche on the styles of three other choreographers.

Alwin Nikolais came to mind at the beginning and end when the dancers writhed volcanically under a huge cloth. The Limón viewpoint hove into view when, clad in Renaissance attire, they launched into narrative gesture. And there were overtones of Merce Cunningham when the same four, in leotards and tights, strode about oblivious of each other.

The prime problem in *Resonances* was that the choreographer had not motivated her characters. And so there was neither meaning nor eloquence in their dance. They merely strove.

There was striving of a different nature in José Limón's new solo, *Sonata for Two Cellos*. Unbecomingly clad in yellow leotard and tights, he turned and lunged and twisted and bowed, tiring himself mercilessly and to no discernible expressive purpose.

A triangular red cage-like structure hung suspended above a reclining male. Three women in stunning Grecian gowns

(Continued on page 26)

FIRST TIME IN AMERICA

LE THEATRE D'ART DU BALLET

A COMPANY OF 35 WITH ORCHESTRA

ANNA GALINA

Conrad Derevsky — Francoise Nef

Bogdan Bulder — Miranda De Maria

Original Ballets by

Michel Fokine — Leonide Massine

Janine Charrat — William Dollar

and others

PREMIERE OCTOBER 12, LISNER AUDITORIUM, WASHINGTON, D.C.

October 13, Baltimore; 17, Durham, N.C.; 19, Auburn, Ala.; 20, Gadsden, Ala.; 23-24, Tallahassee; 26, Ft. Lauderdale; 27-28, Miami; 30, Mobile, Ala.; 31, New Orleans; Nov. 1, Beaumont, Tex.; 2, Houston; 3, Corpus Christi; 4, Laredo; 6, Galveston; 7, Dallas; 9, El Paso; 10, Phoenix, Arizona; 11, Tuba City, Ariz.; 13, Santa Barbara, Cal.; 14, L.A.; 16, San Jose; 17, Berkeley; 18, Sacramento, 21, Portland, Ore.; 27, Pittsburgh, Pa.; 30, St. Louis; Dec. 1, Louisville, Ky.; 5, Akron, Ohio.

AMERICAN PREMIERES:

Francesca da Rimini	(*Tchaikovsky — William Dollar*), *decor and costumes by Raoul Pene Dubois*
Ballade	(*Gabriel Faure — Leonide Massine*), *decor and costumes by Nathalie Gontcharova*
The Fountain of the Blind	(*based on Pelleas and Melisande*) (*Faure and Dollar*), *scenery and costumes by S. Lepri*
Simple Symphony	(*Benjamin Britten and William Dollar*), *costumes by Harold Stevenson*

Artistic Director and Ballet Mistress: Tatiana Piankova

Musical Director and Conductor: Nicholas Kopeikine

Tour Direction William Morris Agency, Inc.

1740 Broadway, New York 19 • 151 El Camino, Beverly Hills, California

Exclusive Management: PAUL SZILARD PRODUCTIONS, Inc.,

250 West 57th St., New York 19 **JUdson 6-6723**

JACK STANLY IN JACKSONVILLE, FLA.

SUNDAY, NOVEMBER 5th

A One Day (Sunday) Dance Material Session will be conducted at the GEORGE WASHINGTON HOTEL in JACKSONVILLE, FLA. The session will feature graded technical training and routines for Teachers and Students, including MODERN JAZZ, BALLET, TAP and MUSICAL COMEDY. Featuring:

Jack Stanly • Ron Daniels • Ballet Master; Jack Potteiger

For details write: Virginia Dell Studios, 3649 Park Street, Jacksonville, Florida or

JACK STANLY School of Dance, 179 Giralda Avenue, Coral Gables, Fla. HI 8-2412

METROPOLITAN OPERA BALLET SCHOOL

Only School of its Kind in the U.S.A.

FACULTY:

ANTONY TUDOR (Director of School)

MARGARET CRASKE (Assistant Director)

ALFREDO CORVINO & Guest Teachers

Apply for Prospectus to Marcella Corvino (Secretary)

Metropolitan Opera House, N. Y. BR 9-2411

School Approved for Acceptance of Students from Abroad

PILGRIM PRODUCTIONS PRESENTS

MIA SLAVENSKA ***MARIA KARNILOVA***

master classes in ballet for intermediate and advanced

RICHARD NICKOLAUS

ballet for beginners and classes in corrective ballet technique

MARIE ADAIR

ballet classes for children

231 W. 54 St., NYC CI 5-9541

WORKSHOP COURSE

FALL AND WINTER TERM

Faculty: Thalia Mara, Arthur Mahoney, Yurek Lazowski.

Graded Classes—Brochure on request

Government approved for admission of students from abroad.

School of BALLET REPERTORY

117 West 54th Street, New York 19, CI 5-9721

AMERICAN SOCIETY OF TEACHERS OF DANCING

84th ANNUAL CONVENTION

JULY 29-AUG. 3, 1962

CATHARINE M. McVEIGH, President **LOUISE K. BAILEY, Secretary**
6823 Thomas Blvd.
Pittsburgh 8, Pa.

REVIEWS *(Cont'd from page 22)*

hovered and shifted and finally stepped down from the cage-form to confront him. They were the Fates; he was their human quarry in José Limón's new work, *The Moirai.*

Their opening moment in the cage was the most arresting of the entire sequence. After this, *The Moirai* failed really to touch us, and it is not easy to say why, for it was danced and staged with distinction.

Perhaps the answer can be found in looking back to Balanchine's *Apollo.* Like *The Moirai,* it deals with mankind and his destiny; like *The Moirai,* it contains a sense of the inevitable. But in *Apollo* one can identify fully with the principal character. True, he is abstract (symbol of man, the artist). But he is also human and strangely lovable. One *cares* as he climbs the stairway-of-destiny, leading the muses behind him.

Man, the principal character in *The Moirai,* does not stir a similar level of empathy. He never really becomes alive.

Part of the problem may lie with Chester Wolenski. Although he is a deeply sensitive dancer, he does not as yet project much emotional nuance. Betty Jones was the tender, protective Klotho; Lola Huth, the commanding Lachesis; and Ruth Currier, the stinging and immovable Atropos.

Mr. Limón also restaged his massive satire, *Performance.* Partly because of the stimulating conducting of Simon Sadoff, and partly because Mr. Limón has sharpened several of the sections, *Performance* had far more impact than upon first view-

Patricia Jean Moore

Outstanding among the 6 modern dance works premiered at the 14th American Dance Festival was Paul Taylor's "Insects and Heroes." Mr. Taylor and 2 of his co. members wear costumes designed by Rouben Ter-Arutunian.

ing last spring.

"Atlas Eclipticalis with Winter Music—Electronic Version" ran its fingernails over our eardrums. It was a score, partly electronic, partly pit-produced, by John Cage, and it accompanied Merce Cunningham's premiere, *Aeon*. Its nagging noisiness seemed to affect the dancers much as it affected the audience. It benumbed them. They blankly came and went—promenaded or stood on one leg—moved before magnesium flares—left the stage free for a smoking wheel-decorated contraption to jerk across — wore little light-catching metal discs on their wrists. But the whole experience seemed dry and desperate.

Our disappointment in Mr. Cunningham's newest work brings us back to the initial definition of dance as a "harmonious continuity of movement through space—a flow of energy changed and modulated, yet continuous." The definition has been derived, in part, from long years of watching his output. For whether or not one subscribed to his philosophy, one was sustained by the sheer dance-quality he could attain.

Why, then, did Mr. Cunningham's habitually anarchic approach, his persistent "celebration of unfixity" (to quote his own program note), fail in *Aeon?* The answer may be similar to that for Anna Sokolow's *Dreams*. *Aeon* may well be a transitional work—the step toward a newer and less-trod road. Whether or not Mr. Cunningham will turn into the road—or whether he is too fixed in his "unfixity"—remains to be seen.

For someone in search of dance-values, there was the reassuring presence of José Limón's *The Moor's Pavane*. Once again, we were struck, not only with its dramatic integrity, but with its absolutely natural mating of music and movement. We did, however, miss Pauline Koner's acerb phrasing in the role of Emilia and Lucas Hoving's distilled evil as Iago. Lola Huth and Harlan McCallum in the same roles have not yet found their own measure of individuality.

And for further dance values, there was Paul Taylor. How refreshing his stage images seemed, with their easy alternation of daring and stillness, with their decor elements ingeniously designed and un-self-consciously used.

His premiere, *Insects and Heroes*, was an excursion for a group of dancers and an enfilade of sliding doors. What wonderful doors they were—nine of them all made of translucent pastel fabric stretched

(Continued on page 60)

Cecchetti Council of America

Organized 1939

The first non-profit educational corporation of teachers devoted to the art of ballet

For information write:

Membership Chairman: Leona Lucas
7910 Oakman Blvd. • Dearborn, Mich.

DANCE EDUCATORS OF AMERICA, INC.

An organization of qualified dance teachers

OPEN MATERIAL SESSION
For Members and Non-Members
OCTOBER 15, WALDORF-ASTORIA HOTEL, NYC

Performing Arts Faculty
Children—Jean Phifer
Ballet—Sonia Woicikowski (courtesy Ballet Arts)
Tap—Bob Audy
Modern Jazz—Skip Randall
(See Oct. Ballroom Dance Magazine for Ballroom Faculty)

DATES TO REMEMBER:
DEA is servicing the dance teachers across the USA. The following listing of DEA Material Sessions will help you plan your schedule.

October 8	Cincinnati, Ohio	November 26	New York City
October 28-29	Winston-Salem, N.C.	January 21	New York City
		January 28	Atlanta, Georgia

for further information write:
DANCE EDUCATORS OF AMERICA, Inc.
21 Club Road, Sea Cliff, L.I., N.Y.

Eugene Loring, *Director*
AMERICAN school of DANCE
comprehensive education
7021 Hollywood Blvd. Los Angeles, Calif.

ERICK HAWKINS

BERT PRIVAL
School of Ballet and Theatre Arts
14252 Ventura Blvd. Sherman Oaks, Calif.
ST 9-9262

NATHALIE BRANITZKA
FORMERLY DIAGHILEV & BALLET RUSSE DE MONTE CARLO
939—8th Ave. (56th St.) N.Y.C.
CLASSES DAILY Studio 408 TR 7-4524, JU 2-6536

Carola S. Trier
Body Conditioning
Specialized corrective work in dance placement for professional and student dancers
200 West 58th St. New York 19, N.Y. CO 5-1697

THREE PREMIERES AT IDYLLWILD, CALIFORNIA

Eugene Loring's "Portrait of a Woman" and "Quotations," Masami Kuni's "Dance Creation 7021"

Eugene Loring, celebrated at home and abroad for his ballet *Billy the Kid*, remembered for performance and choreographic successes in American Ballet, Ballet Caravan and Ballet Theatre, founder of the Dance Players, film choreographer, director of the American School of Dance in Hollywood, has premiered two new ballets.

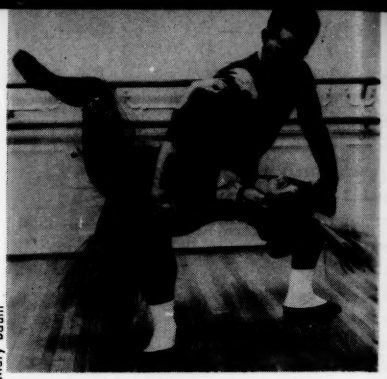
Since 1956, Mr. Loring has spent his summers teaching at Idyllwild Arts Foundation in the San Jacinto Mountains.

Formed in 1950 by University of California teachers Drs. Max Krone and Lois Ellfeldt, IAF has had dance as a major activity. When the decision was made to present a contemporary dance workshop during the 1956 season, Bella Lewitzky was asked to direct and to teach modern dance, Mr. Loring to teach ballet. The success of both has been enormous.

This two-week workshop was climaxed by a weekend of master classes by staff teachers, a Friday evening lecture-demonstration by Loring's Dance Players that consisted of his excellent audience educator "Dance Is A Language" and Choreographic Samplers, and the world premiere of three works on Saturday evening—two commissioned from Eugene Loring by the Idyllwild Arts Foundation, and one—at Loring's invitation — by Tokyo's Masami Kuni (*see August issue*).

The Bella Lewitzky master class clearly revealed how modern dance creates its techniques through concepts of space, kinds of movement, and exploration of ideas. In Mr. Kuni's class (he and his wife were guest instructors) he told of the rise of dance in Japanese education. The master class of his wife, Mary Ehara, emphasized rhythm, with emphasis on Dalcroze's contribution. Mr. Loring's master class demonstrated teaching practices at his school. The Friday demonstration of his Dance Players proved the effectiveness of his ballet teaching, as well as his students' rounded training in modern, jazz, and ethnic dance.

On July 22, the final night of the workshop weekend, the presentation had three parts—an opener and final work by Loring, and, in between, Mr. Kuni's American choreographic debut. Mr. Kuni worked with dancers from Mr. Loring's company.



Mary Baum

The "He Ain't Bright Even When He's Sober" episode of Loring's "Quotations," seen in rehearsal with Wayne Davis and Carol McGaham.

The theatre at Idyllwild is semi-outdoors, being roofed over only by canvas. Sets and costumes have an improvised look compatible with the general atmosphere. The dancing, however, is distinctly professional in quality.

Quotations proved a bright opener. It is a series of episodes evoked by picturesque phrases of Willy Lee Smith, who for some years has been Mr. Loring's cleaning woman.

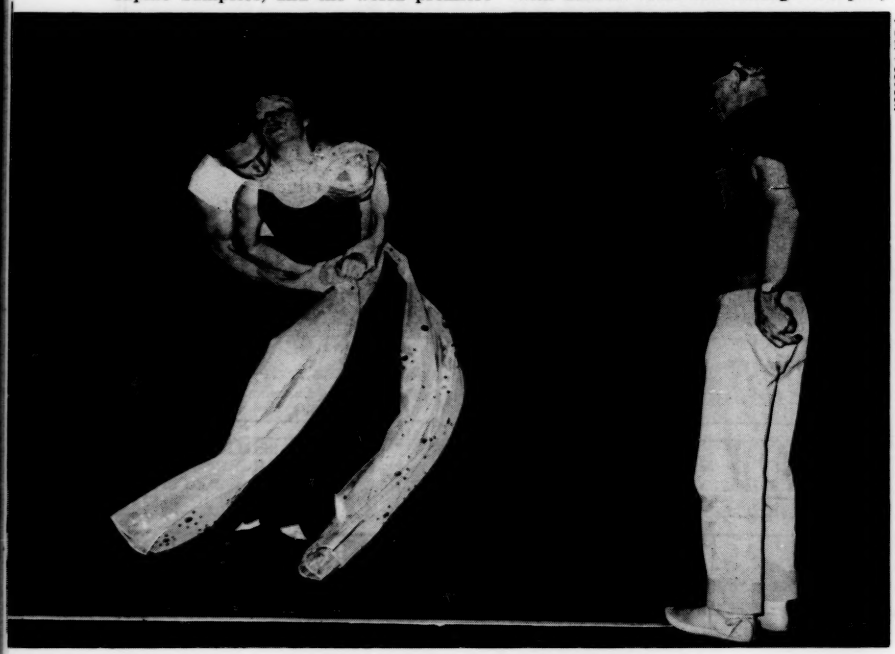
Though the girls work throughout on point. *Quotations* seems more like a mimed minstrel show than a ballet. There was a minstrelsy brightness, too, to the costumes designed by Bruce McLeod—black tights brightened by bands of scarlet ribbon. There were scarlet head plumes for the girls, scarlet boaters for the boys.

An air of gaiety was maintained by the group in the opening ("Honestly, when you look at people it's just like a circus") and closing ("High Heeled Time") and by the various duos and trios.

Norman Dunbar, Don Bradburn and Keith Nelson made "To whup a bear you gotta do like a bear do" quite a fun piece. Nancy Clare Fischer used her body to form the question mark in "Why did we have to fall out together? Karen Deutsch and Jerry Herndon synthesized all boy-meets-girl impacts in "What she said put a bug in my collar!" *Quotations* was done to music by Dello Joio and Persichette.

Mr. Kuni's *Dance Creation 7021* was danced to musique concrète. The tapes (by Mr. Kuni and Yoda Yoshio) were unusual, lyric, and luminous. The accompaniment, and George Allen's costumes, did much to enhance and support the performance. The number 7021 of the title is the address of Mr. Loring's studio on Hollywood Boule-

(Continued on page 30)



Paul Posesil

Eugene Loring rehearses Jerry Herndon and Melanie Alexander in part 2 of his dramatic "Portrait of a Woman," given its world premiere at Idyllwild.

JEROME ROBBINS' BALLETS USA

PRESENTED BY REBEKAH HARKNESS FOUNDATION, INC.

ONLY NEW YORK ENGAGEMENT

MAIL ORDERS NOW · 3 WEEKS ONLY OCT. 8 thru OCT. 28

American Premieres

"MOVES"

A Ballet in Silence

PREMIERE SUN. OCT. 8

PROGRAM 1

(11 Performances)

MOVES, AFTERNOON OF A FAUN, N. Y. EXPORT, op. JAZZ, THE CONCERT

PERFORMANCE SCHEDULE

OCTOBER

S	M	T	W	T	F	S
1	2	3	4	5	6	7
(8)	9	(10)	(11)	(12)	(13)	(14)
(15)	16	17	18	19	20	21
22	23	(24)	(25)	(26)	27	28
29	30	31				

"EVENTS"

Music: Robert Prince
Scenic Design: Ben Shahn

PREMIERE TUES. OCT. 17

PROGRAM 2

(10 Performances)

EVENTS, INTERPLAY, THE CAGE, AFTERNOON OF A FAUN

PERFORMANCE SCHEDULE

OCTOBER

S	M	T	W	T	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	(17)	(18)	(19)	(20)	(21)
(22)	23	24	25	26	(27)	(28)
29	30	31				

PREMIERES at 8:00 P.M. Sharp. OTHER PERFORMANCES, EVGS. at 8:30, SAT. MATS. at 2:30.
NOTE: No one will be seated during any performance of "MOVES"

PRICES: All Evgs. Orch. $5.75; Loges $4.80; Balc. $4.60, 4.05, 3.45, 2.90. SAT. MATS. Orch. $4.80; Loges $4.30, Balc. $3.60, 3.00, 2.30. Opening Night Orch. $6.90; Loges $4.80; Balc. $4.60, 4.05, 3.45, 2.90. Please enclose stamped, self-addressed envelope with check or money order payable to ANTA THEATRE.

ANTA THEATRE 245 West 52nd St., N. Y. C.

BEATRICE STRONSTORFF
257 West 86th St., N.Y.C. — SU 7-4609
Creative Structural Development
Breathing Techniques
Private Instruction Only

JEAN ERDMAN THEATER OF DANCE
Beginners, Intermediate, Advanced
Jazz • Children • Teenage
for information write: 110 W. 14 St., New York 11, N. Y. or phone: CH 3-3880

SCHOOL OF
RUSSIAN AMERICAN BALLET
METROPOLITAN OPERA HOUSE STUDIO
BORIS NOVIKOFF Director
Classes forming — Children, Adults, Beginners, Professionals
1425 Broadway, Entrance Studio 15, New York — LO 5-0864
Branch Schools — New Rochelle, N. Y., 201 Church St. — NE 2-8532

hanya holm
Children and Teen-age classes
School of Dance Folder on Request
Adults • Professionals • Non-professionals • Day & Evening
1233 Sixth Avenue, New York 19, N.Y. • PL 7-0289

OREST SERGIEVSKY
Formerly Fokine Ballet, Met. Opera Ballet, Ballet Theatre, Original Ballet Russe
THEATRE STUDIO OF DANCE
251 West 55th St., N.Y.C. - CO 5-9690 • 37-53 90th St., Jackson Heights, N.Y. - NE 9-7384 - Ass't: Tom Kelly

TAMIRIS-NAGRIN
NEW SCHEDULE OF DAILY CLASSES IN TECHNIQUE, COMPOSITION AND JAZZ
77 FIFTH AVENUE, NEW YORK 3, N.Y. CH 3-9997 TR 7-4462

RICHARD THOMAS
Russian-Italian Ballet
June Taylor School
1755 Broadway NYC 19 JU 2-1780

MERCE CUNNINGHAM
DAILY CLASSES IN DANCE TECHNIQUE • ELEMENTARY, INTERMEDIATE AND ADVANCED
FOR REGISTRATION, SCHEDULE & RATES: 61 WEST 14 STREET, N. Y. 11, N. Y. • AL 5-7240

SMITH-BENÉ
School of Classical Ballet
Professional and Advanced Classes-Toe Variations
Senior Workshop Ballet Group
846 Flatbush Avenue, Brooklyn, N.Y. (BMT to Church Avenue) — IN 9-1159

TROY HOWARD
DIRECTOR • N. H. CIVIC BALLET COMPANY SCHOOL
OFFICE: 26 MERRILL STREET, PLYMOUTH, N. H. • Tel. 238-P

MARIA NEVELSKA BALLET SCHOOL
Soloist & Teacher of the Moscow Imperial BOLSHOI Theatre
Professional, Advanced, Intermediate, Children Baby Dances
Adults Evening Classes
PL 7-3624 CO 5-1360 — NEW ADDRESS: 16 W. 56 St., N.Y.C.

DANCE PHOTOS *for Professionals and Young Dancers*
JACK MITCHELL DANCE MAGAZINE *Staff Photographer*
ROBERT PAVLIK—ASSOCIATE 496 EAST 74th ST., N.Y.C. RE 7-5507

IDYLLWILD *(Cont'd from page 28)*
vard, the place where the dancers rehearsed. The title was chosen to eliminate any suggestion as to the work's subject material. Its three sections were entitled "R," "S," and "T" for the same reason. The possible meaning of the work proved to be a great conversation-maker. The only clue Mr. Kuni has given is that the dance is based on his observations of America.

The first episode opened in darkness and silence. As sound became audible, figures became discernible. Girls in black, with floor-length blue scarves hung from each shoulder, entered in file from right and left. They did a walking dance in patterns that seemed ordered but aimless.

Orientals are quite conscious of what they consider a lack of spiritual direction among Westerners. Perhaps this dance, in which the participants seemed oriented only to orderliness, expressed such consciousness.

Brightness characterized the second episide, but it was the foolish brightness of imbecility. Three boys in bright orange tunics danced elbow to elbow, their fore-

(Continued on page 62)

IN THE NEWS

MISS AMERICA 1962: ***In the 6 months before she became Miss North Carolina last July, 19-year-old Maria Beale Fletcher was a Radio City Music Hall Rockette (it was a Dance Magazine article that fired her with desire to join the world-famous line). Her leave of absence was extended so that she could prepare for the nat'l competition in Atlantic City last month—from which she emerged Miss America 1962. The Rockettes lost a member.***

Daughter of ex-dance team Beale and Peggy Fletcher, Maria studied in her parents' dance school in Asheville, N.C., most of her life. She considers that her dance background contributed many elements to the winning of the title and the $10,000 scholarship and $75,000 in personal appearances fees that go along with it.

LOOKING AT TELEVISION

WITH ANN BARZEL

This month dance was handmaiden to every type of show—drama, news, religion, music, comedy, children's programs, variety and pageantry.

The Young Danes, top news in the American dance world this summer, were on NBC's Today of August 10. On a wooden floor, set up just outside the Ted Shawn Theatre in Jacob's Pillow, Inge Sand and her talented group danced excerpts from *Napoli*. It was lively, and the young people looked handsome. But the bouncing floor and small space obviously reduced the dancers to marking the steps instead of dancing all-out. The performers looked the polished dancers they are, but, excepting momentary bits, the scale of execution made it all look quite folksy.

On September 4 Oleg Tupine, too long missing from the national dance scene, was key man on the Peter Gunn mystery show. In this episode he was cast as an insane dancer, who escapes the sanitarium, presumably to wreak vengeance on the ballet-mother who had broken up his romance with her ballerina daughter. The opening scene showed him, in his narrow room, driven by old habits, practicing entrechats, air turns, and pirouettes. Disturbed by an attendant, he jumped through a window, scaled a wall and got away as the plot started to roll. This part of the drama demonstrated that Tupine was in pretty good form. He was especially agile in the dash for liberty. The rest of Tupine's role consisted of acting like a forlorn creature retreating into himself—he did.

The ballerina of the mystery was played by Joyce Vanderveen, whose petite sleekness, simple hairdo and expressive face were pictorially right. For once a ballerina in a play looked right in her tights—a matter of turnout and conditioned muscles.

The episode included a rehearsal scene with a number of ballet dancers mulling around, some of them dancing right well. Most intriguing was the tough police lieutenant who showed unexpected ballet savvy. Altho it had nothing to do with the plot, he sounded off knowingly about extensions and pirouettes. The purpose of this may have been to give private-eye Gunn the chance for the parting quip, "Well, happy Swan Lake."

Husband-wife team Bill & Midge Haggett (a duo who remind viewers of the Champions in their early years) have made several recent TV appearances. They are currently to be seen at the Cotillion Room of the Hotel Pierre, NYC.

The Saturday morning Shari Lewis show has Don Sky as choreographer. Most of the time he arranges just a bit of skipping for the lightfooted little star. On August 26 her caper with a baby walrus to "Me and My Shadow" included a few giddy kicks and pirouettes. And on September 9 she did a cheerleading bit, shown in multiple images. Like everything she does, it had grace.

Jerry Lewis could have been a dancer instead of a millionaire comic, and once in a while he airs that facet of his talent. On the August 27 Sullivan show he demonstrated three stages of a tap dancer's career. First he was a clumsy moppet urged on by an ambitious mother who had been inspired by a Fred Astaire movie. Next, Jerry was an outrageously pretentious adolescent. Last he was a conceited pro dropping canes all over the place in a suave cane dance. All through there was clever spoofing of Astaire's style, plus satire of the mother, the kid, and of dance partners.

American Musical Theater, which has been presented as a teenage education program, on its concluding show, August 26, included a reprise of dances done earlier in the summer by John Bubbles. He strutted stylishly to "Sunny Side of the Street" and "When My Baby Smiles at Me." There is a wonderful sense of fun in his dancing.

Midge and Bill Haggett did a good number on the Glenn Miller show of September 4. Both danced the same steps in unison rather than the more usual pas de deux arrangement. The dance owed something to Bob Fosse's now classic "Steam Heat" number. The Haggets wore derbies, tight pants and striped sweaters. They danced decidedly well, and the production, which brought the dancers down on a set from way up in the flies, was interesting.

On August 13 Lamp Unto My Feet was dedicated to the United Nation's ideas of The Rights of a Child. One of the rights was the chance to develop talent, as illustrated by a charming group of children from India dancing in a Washington park.

The annual Atlantic City beauty pageant was given a great lift by Bob Hamilton, who choreographed several sequences. He appeared with one of his partners in a danced history of a youngster growing up from a school girl to a beauty queen. In his more familiar jazz style he did one of those trio dances with two girls, and we remembered how good he is.

The beauty contestants in their talent displays smiled better than they danced. Unfortunately, Terpsichore hadn't smiled on them. One intrepid lass did a tepid "interpretive" bit, and several essayed that easy-as-pumpkin-pie jazz. There must have been better dance talent in the below-the-top-ten category, for judge June Taylor awarded a special scholarship to one of the unseen contestants.

The last International Hour of the season, on September 10, included a half hour of excellent Mexican dance. There

(Over)

The
BALLET THEATRE SCHOOL

Lucia Chase, Director
Fernand Nault, Asst. Director

Official School of
The American Ballet Theatre

William Dollar
Valentina Pereyaslavec
Fernand Nault
William Griffith
Yurek Lazowski
Annabelle Lyon
Anna Youskevitch
Marianne Bolin
Olga Merinowa
and
Igor Schwezoff

Starting with New Term
Special Attention will be paid to
all Children under Guided Graded System
Admittance Age: 8 years
Registration until September 30, 1961
Adult Evening Classes

•

Special Summer Course July-Aug.
Approved by the U.S. Gov. for students from abroad
Elena Balieff, Executive Director
316 W. 57th St., N.Y.C. 19 JUdson 6-1941

Affiliated Schools
5137 Classen
Oklahoma City
Corliss Ingram, Dir.

Cleveland
720 Euclid Ave.
Ruth Pryor, Dir.

Indianapolis
635 N. Pennsylvania
Marguerite deAnguera, Dir.

JACOB'S PILLOW
Dance Festival and
University
of the Dance

Write for information to

TED SHAWN
Director

Box 87 Lee, Mass.

TELEVISION *(Cont'd)*

were two ballets by the Ballet Nacional de Mexico and two folk dance productions. The ballet troupe danced best when it used a simple free style with a few hints of modern. When the dancers tried a few ballet steps the results were disastrously incompetent. However they kept to the simpler things for the most part, and had considerable verve and charm. First they danced *Pastorella*, a frolicsome work concerned with a ruffled goat (two men under a gay cover), girls in summer frocks, young shepherds in feathered head pieces, and a ragged old man. Ankle bells and rattles were the pleasant accompaniment. *Men Never Change*, choreographed by José Guadelupe Pissaro, was a comedy in a cemetery. It was explained that Mexicans laugh at death and bring a Halloween spirit to the cemetery. The dancers wore death masks with otherwise mortal raiment: the young girls in ruffled frocks, the wicked woman in a satin sheath and waving a motheaten boa, the slick city guy in a derby and striped trousers and carrying a cane. The ballet was a satire on the weakness of man, the lure of wickedness, and the sham of respectability. It was simpler than it sounds and quite charming.

The folk dances included a Dance of Machetes from Guadelajara and a Lovers' Dance from Vera Cruz. Both were colorful. The International Hour certainly contributed nobly in an attempt to counterbalance the summer's television wastes.

IN THE NEWS

***PILLOW DEBUT:** Madrid-born brother-sister dance team Carlos & Myrna, graduates of NYC's High School of Performing Arts, made their 1st appearance at Jacob's Pillow this summer. With a small co. they open at El Chico night club on Oct. 2. Ahead, TV dates in Canada & Puerto Rico.*

SCHOOL OF
AMERICAN BALLET

Official School of the New York City Ballet Company

Faculty:
GEORGE BALANCHINE, *Chairman*
FELIA DOUBROVSKA
HELENE DUDIN
ANATOLE OBOUKHOFF
MURIEL STUART
ANTONINA TUMKOVSKY
PIERRE VLADIMIROFF

LINCOLN KIRSTEIN President and Director
EUGENE OUROUSSOW Executive Director

2291 BROADWAY, NEW YORK 24
TRafalgar 7-9208

RAOUL
GELABERT
School of Dance

- *BALLET*
- *MODERN*
- *BODY PLACEMENT*
- *DANCE THERAPY*

To correct basic technique, injuries, and other imperfections.

Classes limited to 12
M.D. Advisor if required.

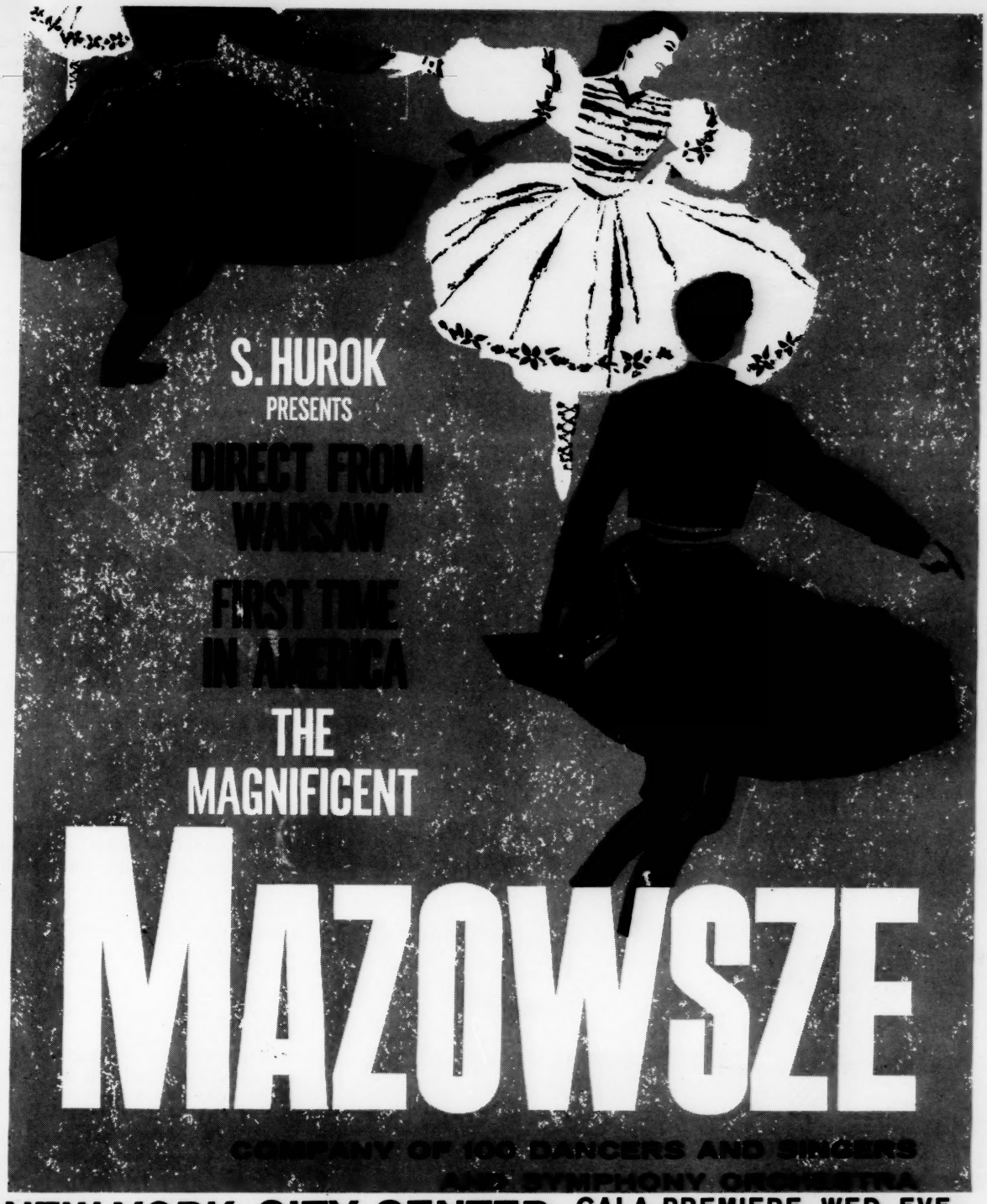
DEPARTMENT
OF
MEDICAL MASSAGE
FOR
DANCERS

in accordance with your physician
Professional License By appointment only
Brochure on request
63 E. 11 St. N.Y. 3, N.Y. AL 4-0067

Russian Tea Room

Vodka
and
Shashlik

150 W. 57 St • CO 5-0947
NEXT TO CARNEGIE HALL
open daily including Sunday



NEW YORK CITY CENTER **GALA PREMIERE, WED. EVE., NOVEMBER 15 thru DECEMBER 3**

ON TOUR OCT. 7-8: SCRANTON; OCT. 10-12: PHILADELPHIA, Academy of Music; OCT. 13: SPRINGFIELD, Springfield Auditorium; OCT. 14: NEW HAVEN, Arena; OCT. 15: HARTFORD, Bushnell Memorial Auditorium; OCT. 16: WORCESTER, Worcester Auditorium; OCT. 20-22: BUFFALO, Kleinhans Music Hall; OCT. 24: ANN ARBOR, Hill Auditorium; OCT. 26: MILWAUKEE, Milwaukee Auditorium; OCT. 27-29: CHICAGO, McCormick Theatre; OCT. 31: CINCINNATI, Music Hall; NOV. 3-5: DETROIT, Masonic Temple; NOV. 6: EAST LANSING, University Auditorium; NOV. 8: COLUMBUS, Veterans Memorial Hall; NOV. 10: PITTSBURGH, Syria Mosque; NOV. 11-12: CLEVELAND, Music Hall; DEC. 5: WASHINGTON, D. C., Capitol Theatre; DEC. 6: RALEIGH, Reynolds Coliseum; DEC. 8: NEWARK, Mosque; DEC. 9-10: BOSTON, Boston Garden; DEC. 12-13: TORONTO, Maple Leaf Gardens; DEC. 14-15: MONTREAL, The Forum.

(ITINERARY SUBJECT TO CHANGE)

History class: In addition to daily classes in ballet and dance-related subjects, the children selected for the nine-year curriculum at Leningrad's Kirov Ballet School have a full complement of academic studies.

"A SPECIAL, PRIVILEGED WORLD"

How the Kirov Ballet School, "the hot house of Russian ballet," nurtures its future dance artists

TEXT BY JEAN BATTEY *PHOTOS BY ROGER WOOD*

Piano lesson: Thirteen-year-old Olga Rosanova during one of the twice-weekly piano lessons which all children at the Kirov Ballet School must take for seven years.

The stone-framed doorway has looked down upon the dark-eyed Karsavina; the wistful, delicate Pavlova; the ambitious Kschessinska. Since 1738, it has watched young Russians come and go—learning to dance, learning the art of performing in one of the world's oldest state-supported ballet academies, the Leningrad Kirov Ballet School (formerly the Imperial School of the Maryinsky Theatre).

Every year more than 2,500 children from all of Russia's fifteen republics journey to the Kirov Ballet School to try out for its nine-year course. Out of these, each year, only sixty are chosen to enter its special, privileged world—a world calculated to transform them from sturdy, well-proportioned youngsters into artists.

Last spring, I accompanied Mary Day, Director of the Washington School of Ballet and the Washington Ballet Company, to Leningrad to visit the Kirov Ballet School (we also went to Moscow to see the Bolshoi School). We toured its premises from dormitories to dispensaries to dining rooms. And we watched classes at all levels. A rich and carefully modulated system of learning was revealed to us.

Students are accepted at the Kirov Ballet School at the age of 9 or 10. With the exception of scientific studies, the academic curriculum is the same as in a regular school.

In addition to the straight academic work, they have classical ballet every morning six days a week for the entire nine years. Their dance studies also include historical dance (the first three years and the ninth year); a form of rythmics comparable to Dalcroze (the first two years); folk dances (the last five years); and pas de deux classes (the last three years).

Other related studies include seven years of piano; three years of acting and mime; five years of art; two years of make-up; four years of music, theatre, and art history. And the boys have two years of fencing.

Of the 380 total registration, 260 are day students. The rest come from all over the Soviet Union and reside at the school. If a sufficient number of children are accepted from a given region (usually a minimum of about 15), they are kept together as a group and receive special instruction in their own language and customs from native teachers. Currently there are several such groups.

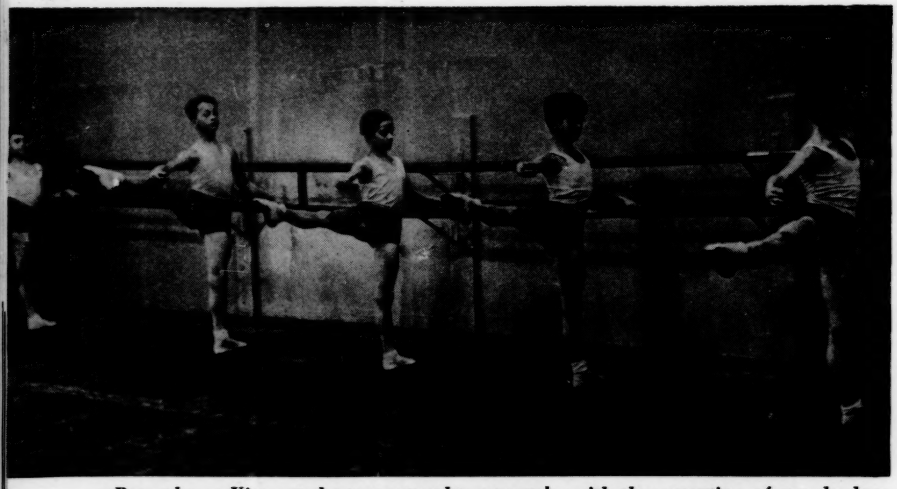
The results of carefully paced, thorough, daily training are amazing and inspiring to behold. Children at the end of the first

Neophytes: Only three months of training are behind these first-year students, several of whom are from outer Soviet republics like Kirchiz and Buryat.

(over)

Rehearsal: Virtually from the beginning, performing is a "must." Here a second year class rehearses "Don Quichotte" for a school program.

Fourth graders: Madame Yarmolovich (like all Kirov Ballet School teachers, a former company member) instructs a class of 4th grade girls.



Boys alone: Kirov students are taught separately, with the exception of pas de deux and folk dance classes. This is a class of 4-5th grade boys.

year of classes were doing slow movements with perfect placement.

Point work is begun the last half of the first year. By then, the students have had the equivalent of two or three years of twice-weekly lessons.

The school is housed in a charmingly dilapidated building pre-dating the Revolution. One wing has dormitories and a social room for the boarding students. There are twelve large studios, each with a grand piano. There are classrooms, offices, piano practice rooms, a dispensary, and a dining room that served the best food we had in the Soviet Union.

There is even a little museum run by Marietta Frangopulo, a classmate of Alexandra Danilova. Miss Frangopulo, who showed us a graduation picture of herself and Danilova, presides with pride and affection over a room that contains such treasures as Nijinsky's *Spectre de la Rose* costume, a picture of Pavlova holding a lizard, and now, since The American Ballet Theatre's Russian visit, a pair of Maria Tallchief's slippers.

The school has a budget of 290,000 rubles a year, plus 24,000 rubles paid to the school by the Kirov Ballet Company for the students' appearances on the stage. Out of this total comes the teachers' salaries, food, maintenance, the children's ballet slippers, an extra allowance for day students, and vacations (two weeks in winter—ten days in spring—two months in summer) for the students.

During their last year, the students are given opportunities to appear in regular Kirov Theatre productions. Before this time, they have shared in student productions in the school's tiny theatre, and they have taken juvenile roles in *The Nutcracker*, *The Sleeping Beauty*, and similar works in the large theatre.

The most talented graduates are invited

Checkup time: All Kirov students receive free massage and medical attention.

The dining room has flexible hours that adjust to rehearsals and performances.

Recreation room: Activities here range from checkers to lectures on space travel.

Senior boys: Mr. Pushkin instructs a group of Lithuanian boys, age 16-18, all of whom will return to their native republic.

to remain at the Kirov or at the Maly Opera and Ballet Theatre in Leningrad. But for the rest, there is no worry about jobs.

There are at least fifty theatres eager for their services. Many of these have their own schools, but they still cannot train all of the dancers they need (for example, the post-war city of Sverdlovsk in Siberia uses 200 dancers).

The Kirov graduates make their own decisions, many preferring to take important roles in smaller theatres, rather than working up through the corps in major houses. In either case, the salaries for dancers range from about 98 rubles a month for apprentices to 600 for principal dancers. (Ulanova, the one exception, may possibly receive 700 rubles). There are no contracts, but everyone receives a two-month vacation, insurance, and a pension, which begins automatically after twenty years of dancing. Whether they choose to continue dancing or to work in related fields, the pension is simply added to their income. (In other words, there is no such thing as an unemployed Kirov graduate).

But more important is what they have received at the Kirov—and what it means to the whole dance-structure of the Soviet Union. Like the Danish, French, British, and others who have dance academies in which all pre-professional studies are integrated, the Russians know dance as a way of life. It is a slow, patient, tradition-steeped indoctrination calculated to produce dance-artists worthy of respect . . . and who, in turn, respect their art. *END*

Memorabilia: From the very first day, the young dancers are made aware of the rich tradition surrounding their school and company. Here, two seniors study romantic prints and Pavlova photos.

Rehearsal: The school's own small theatre, seating capacity 200, is often used for student performances. Here artists like Karsavina, Ulanova, Nijinsky, encountered their first audiences.

PAULINE KONER SPEAKING: *"THE DANCER'S TRAINING"*

BY MARCIA B. MARKS

"The perfect attitude toward teaching dance is to train the body to move in every possible way. If each limb is trained to its maximum potential, the body can lend itself to any style."

Pauline Koner's own training gave her just such facility. She studied ballet with Michel Fokine, Spanish dance with Angel Cansino, and Oriental technique with Michio Ito. "Investigating different techniques is important and enriching, since it affords a detailed knowledge of the technique and, even more important, a deeper comprehension of style.

"For a basic technique, however, hunks of ballet, modern, Oriental, or other dance forms should not be lumped together in a hodgepodge." Instead the special characteristics or qualities of each form of dance should be incorporated in a basic technique without resorting to the actual exercises of any particular discipline. The dancer should be capable of the precision, speed, and turnout of ballet, the eloquent gestures and effortless movement of Oriental dance, the elegant carriage, emotional intensity, dynamic contrasts, and rhythmic patterns of Spanish dance, the complex rhythms of jazz dance, the isolations of African body movements, the undulations of the Hawaiian hula. The possibilities are infinite; the need is to break away from the restrictions of specific techniques to concentrate on the instrument itself.

Pauline Koner in "Cassandra"

Walter Strate

With a perfectly trained body, the dancer's unlimited range will make it possible for him to adapt to any style at all in a very short time. He will not be like the ballet dancer, completely turned out, nor like the modern dancer, now partly turned out and partly turned in, but will be a dancer who can completely turn out and completely turn in. (The Javanese dancer, whose walk is a deep in-out movement of the foot and leg, has had this facility for centuries.)

In her work with students trained by a number of different teachers Miss Koner has found Virginia Tanner's students the freest to move in any style. At the professional level she considers Martha Graham's dancers among the most beautifully trained in the modern dance field.

The evolution of the Graham company's style is representative of modern dance as a whole. In the early days, modern dancers were working so hard to discover whole new areas of movement that they could teach only these discoveries. It was natural for a teacher with a strong personality like Martha Graham's to leave a vivid stylistic imprint on her pupils. Later, as the need for more areas of specialization increased, qualities found in other techniques were incorporated. It was this openness of attitude, Miss Koner feels, that has kept modern dance alive in America.

Much of what Miss Koner emphasizes in her own classes can be traced back to her early studies. Remarking that "few teachers today teach 'dance'," she speaks of Fokine as one whose teaching went beyond technique. "I learned the poetry of dancing with Fokine—a poetic line of movement, a poetic line of thinking, drama, the harmony of the whole, phrasing." She believes a teacher should train her students to think in terms of a phrase even when performing an exercise. Sometimes simply an extra breath finishes off a phrase. She finds that many of today's dancers have either forgotten or never been exposed to the breath phrase, or suspension, and rebound, the particular elements from which Doris Humphrey evolved so much of her movement.

To make students see that the quality of dance must never be lost, even in the mechanics of studying technique (otherwise dance becomes mere acrobatics), she suggests giving short studies on particular exercises. Suppose the subject is speed or fluidity. She develops the theme by varying the movement, the rhythm, and the emotional color. At the same time the students become aware of floor patterns and space relationships. She has found that studies like these are not only provocative in loosening the dancers' imaginations and limbs, but excellent in preparing them for the time when they will need to learn a dance quickly on the job.

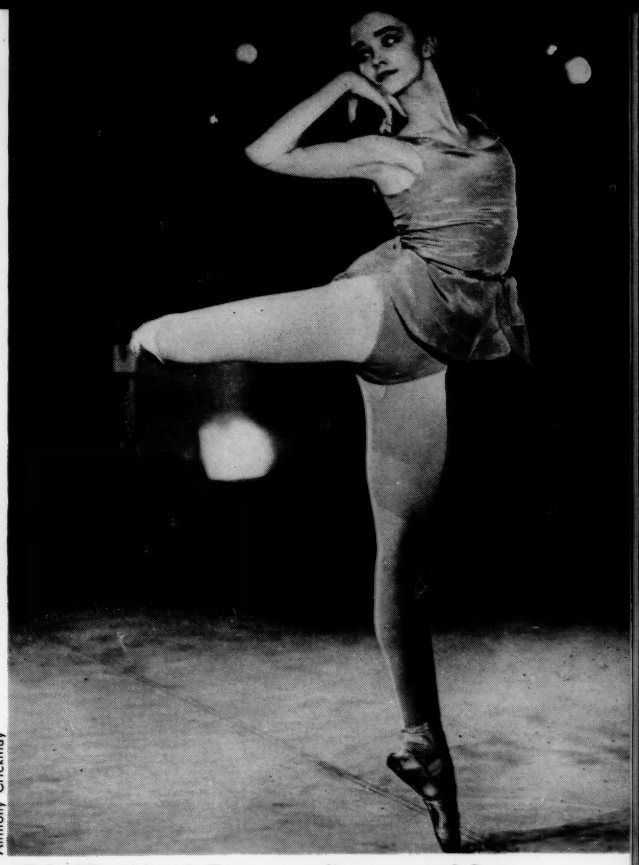
Qualities in Miss Koner's own movement which other dancers have particularly remarked upon are her sharp delineation and vivid phrasing. These she attributes to her use of the "point of pulse." At some point within a movement—at the beginning, toward the middle, near the end, depending on the movement's emotional and artistic motivations—she changes the impact and increases the vitality by means of a pulse. The term pulse, or point of pulse, is used in preference to accent, emphasis, or stress, because it best conveys the idea of a development from within the movement itself without loss of continuity.

Analysis of her technique springs from Miss Koner's desire to share with young dancers the fruits of long experience. Finding that the greatest lack today in the dancer's training is preparation for public performance, she developed her course called "The Elements of Performing." Its aim is to provide a bridge between the classroom and the stage and to fill the gap caused by concentration on technique and choreography to the neglect of interpretation and performance.

Changing circumstances in the dance world are the chief cause for this lack, she claims. In modern dance's early years dance studios, more numerous than now, held weekly performances. These provided

(Cont'd on page 59)

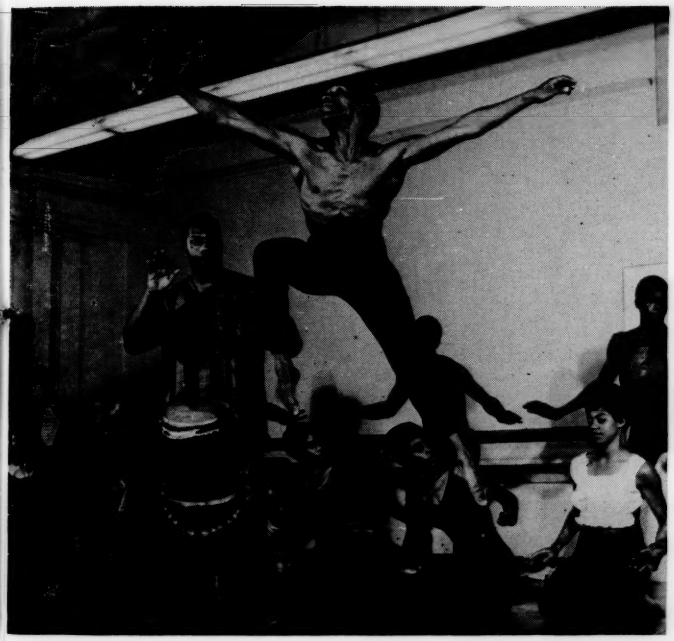
IN THE NEWS: COMING EVENTS



Anthony Crickmay

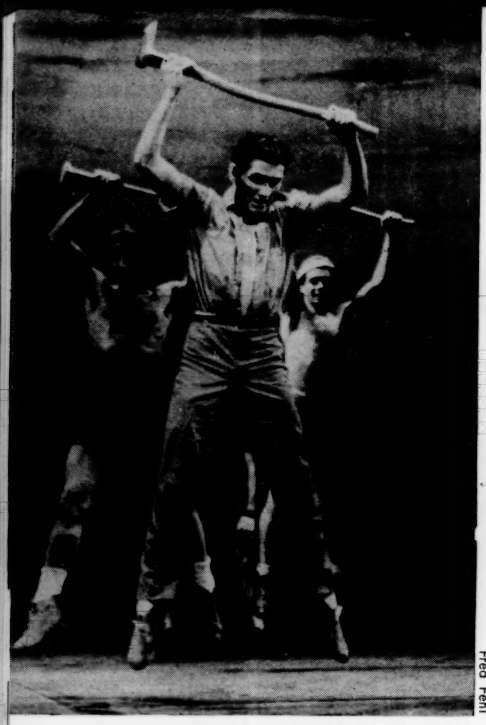
AT LAST: Although European audiences greeted Jerome Robbins *Moves* in '59 and *Events* in '61, Ballets-U.S.A. has not been in the U. S. since 1958. The situation will be altered when the co. arrives from Stockholm for a 3-week NYC season at the ANTA Theatre, starting Oct. 8. The co. of 25 includes a bright new star, 15-year-old Chicagoan Kay Mazzo (above), who received her 1st critical acclaim for a Paris performance in *Afternoon of a Faun* (see Presstime News for full repertoire).

(Over)



B'WAY BOUND: *Kwamina*, musical of a fictitious African nation bidding for independence, opens Oct. 23 at the 54th St. Theatre. Above, Charles Queenan leading one of several Agnes de Mille dances.

U. S. DEBUT: Le Theatre d'Art du Ballet, co. of 35 headed by French ballerina Anna Galina, begins an 8-week cross-country tour Oct. 12 in Washington, D. C. At right, *Ballade* (Galina high at right), commissioned from Leonide Massine and premiered in Japan in 1959 while the co. was making a world tour. *Ballade* is 1 of 4 ballets that will have U. S. premieres. Repertoire includes many Fokine works. Tatiana Piankova is Artistic Director.



Fred Fehl

"MILK AND HONEY," new musical about a group of Americans who are helping to build modern Israel, is due on B'way Oct. 10. Choreographer is Don Saddler. Featured dancer is Tommy Rall, seen above leading a group of men in an irrigation ditch-digging number.

REJOIN SOLOV CO.: Birgitta Kiviniemi and Dmitry Cheremeteff are 2 of the 10 dancers — headed by Michael Maule and Irina Borowska—comprising the Zachary Solov Ballet Ensemble for its 2nd U. S. tour, Hurok auspices, Oct. 19 - Dec. 15. The repertory will again consist of Solov ballets *Chez Tchaikovsky, Orpheus,* and *Allegresse.* Kiviniemi and Cheremeteff were featured dancers at Melody Fair, Buffalo, this summer.

IN THE NEWS *(Cont'd)*

PAPER BAG PLAYERS: Betty Osgood and Judith Martin, as Rufantuff and Hopanpopup, after they have been swallowed by the dragon in *Scraps,* the latest Paper Bag Players children's production. The co., which also includes Irving Burton, Marni Mahaffay and Remy Charlip (co-dir. with Miss Martin), has a busy tour schedule. And it will be seen in NYC Oct. 21 at Hunter Playhouse and Nov. 7 at the 92nd St. Y. The co.'s name derives from its gaily uninhibited use of paper bags, cardboard boxes, etc., for costumes and decor.

100 STRONG: The Mazowsze Polish Song & Dance Co. makes its U. S. debut with an Oct. 7 - Dec. 15 Hurok tour of the East, Midwest and Canada. It will be at N. Y. City Center Nov. 15 - Dec. 3. Named for the central region of Poland, which includes Warsaw, the group was founded in 1948 by Tadeusz Sygietynski. It has gained widespread popularity, and received the gold medal of the City of Brussels at the 1958 Brussels World's Fair. The dance shown is from north Poland.

Swedish Information Service

ADAM & EVE are the subjects of a new Birgit Cullberg pas de deux called *Eden* that will have its world premiere during American Ballet Theatre's Oct. 2-14 season at N. Y.'s 54th St. Theatre. Miss Cullberg is seen at left, in Stockholm, rehearsing ABT guest artists Mariane Orlando and Caj Selling (see Sept. issue). In background, Gerd Andersson. Miss Cullberg's *Moon Reindeer* will also be among ABT's premieres. The co. follows its N. Y. season with an extensive cross-country tour.

From an interview with George Balanchine by Ivan Nabokov and Elizabeth Carmichael which appeared in "HORIZON, A Magazine of the Arts"

BALANCHINE TALKS OF MUSIC AND RELATED MATTERS

Interviewer: *How do you go about developing a ballet?*

Balanchine: I know the music; I choose it; I listen to it. I listen, listen, listen, listen, and then it comes: the general idea of what I want, perhaps how the ballet begins and ends—all of this suggested by the music—how many dancers, and the costumes, and so forth. But it is not until the dancers are on the stage and I am with them that I can begin. Then I can move them around. It's like building a sculpture, you see. You have the clay there, and you work on it, molding it, changing it, shaping it, until you have what you want.

Interviewer: *Then you think that the story or idea is secondary, that music is the most important aspect of the ballet?*

Balanchine: Yes, because music is more perfect time than we can make. Man's body is very slow. We divide time slowly. Our body can make only large divisions because we have only two legs and two arms—four parts, and the head makes five. Actually we can hardly move. Music could be divided faster than it is. The way music is made now it has sixty-four divisions, you know—whole, half, quarter, eighth, sixteenth, thirty-second, and sixty-fourth notes — as fast as fingers can play, many more movements than a dancer's body can produce. But we don't need to make so many movements. It is enough that we should be able to occupy a portion of time at one particular moment. We try, in the most interesting way, to swim in time. Music is time. It's not the melody that's important but the division of time.

Interviewer: *Do you think you could ever do a ballet that had its own time—in other words, that had no music?*

Balanchine: No, I couldn't make a ballet without music. I am not a creator of time myself. I like to be subordinated to it. Only a musician is a creator of time. Stravinsky is a creator of wonderful time—a little man who invents wonderful time. In my life I have known only a few who could make those very interesting moments of time that you felt like swimming in. You know, like a little swimming pool that you are so happy to be inside of. I couldn't do that, it's not my job. Well, you can't do two things. Mr. Stravinsky provides me with wonderful time, and I like to swim in it. I couldn't make time for him, and if I could, he wouldn't know how to move in it.

Interviewer: *In the ballets you've done with Stravinsky — "Apollo," "Orpheus,"*

Martha Swope

George Balanchine, during a rehearsal of "Electronics," works with Violette Verdy and, in background, promising Gloria Govrin.

and "Agon," for instance — did you work with him before he composed the music or while he was writing it?

Balanchine: Only afterwards, because the music is always first. I cannot move, I don't even want to move, unless I hear the music first. I couldn't move without a reason, and the reason is music. Ballet likes to move in time, inside of this calculated time—to swim in it, you see. And if you don't have it, there is no reason to do anything. That's how it is for me. I was trained that way; my muscles only move when time comes in. When it is not there, I am dead. Some people think we improvise. You may improvise in imagination, perhaps, but then you have to pin down and to clarify. It's like writing a book. The first flow of words has to be reworked. You have to eliminate many things until you get exactly what you want. It should be like building a little house that will stand over your head for a long time and won't collapse. That's what we do. We just can't dance for pleasure like a person who screams "I'm happy, I'm happy!" That's all right for the person who's happy. But for the other guy it's nothing . . .

Interviewer: *With regard to your own work, are there any composers or types of music that you find unchoreographable?*

Balanchine: I wouldn't call them unchoreographable, but I would say that it is better not to use some of them. For instance, I wouldn't use Beethoven's overtures because they are made for listening. I wouldn't know what to do with them.

Interviewer: *Could you work with chamber music—something like, say, the Schubert Quintet in C?*

Balanchine: It's too long. It could be used, but that kind of music is too long; it repeats itself all the time. It is made for people to enjoy playing more than for people to listen to. It's like games. Games are much more interesting to people who actually participate. Take Monopoly: you watch four people play like mad for hours, and while they are at it they don't even know you exist. They don't give a damn what happens to you. "Look at me — I'm around here, I'm present, too!" But no, they are so involved. Of course you can watch them, see how they enjoy it, but they are having a better time. So I would say that quintets and quartets are better for people who actually play them than for those who sit and listen.

Interviewer: *What about part of the Quintet?*

Balanchine: *Part* of a quintet—you mean the Schubert double cello quintet? It's a beautiful thing; everybody remembers the slow movement, but the rest of it is so long. What are you going to do with the beginning and the end? But you could use it if necessary. I would say that you could use anything Mozart ever wrote, from beginning to end—every song, every overture, every opera, every symphony — you can dance to all of it. As for Brahms, you can't dance to very much of his music; it's written mostly to be listened to or to be performed. His symphonies, for instance—Massine did a ballet to the Fourth Symphony, but I think it was a mess. It's impossible to use that music in two different ways—to be both played and danced to —impossible. Besides, it's so sticky. You have to be *free* to play it, and you are not free if you have to accompany a dance at the same time. No, Brahms won't do as an accompaniment for dancing, except for the waltzes. The Liebeslieder Waltzes are nice to dance to—they're really waltzy. Stravinsky—anything he writes can be danced to. He's like Mozart to me. Stravinsky and Mozart have the same kind of timing. Their time has a quality that one can move in. The same is true of Verdi. You can dance to everything that he wrote—every opera, every overture, every ensemble. Gounod can be danced, and Tchaikovsky and Delibes and Bizet. I think Bach can also be used. [One of Balanchine's best ballets, *Concerto Barocco*, is set to Bach's Concerto in D minor for two violins.] Bach is really written for activity. His music is written for a purpose, to accompany something, either words or feelings — for instance the church service. So I would say that one can use any kind of music if necessary, but *I* wouldn't.

Interviewer: *Do you see any young choreographers who have the same conception of ballet as you do?*

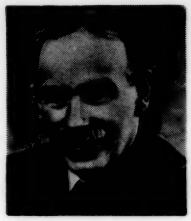
Balanchine: I don't know—people don't work any more. They don't try to make anything; they want to be produced at once. They won't make a move until they know something will happen. Everybody always says "my creation," but I say that nobody can create except God. Creation is by God. *We* just assemble things that already exist. But you really have to do a lot of things before you become somebody. Writers have to write something before they become anybody. It's easy for editors because they just throw away lots of paper. [That's what he thinks.—Ed.] For choreographers it's difficult because they have to use people. And yet it could be done. I wish we could find someone, but nobody I know of is really doing anything, or very little. They try; there are some professional types of people who assemble things, but they make nothing very unusual because they don't work, they don't sacrifice their time. They want to sell immediately. As they say in Russian, "As soon as they spit, manna should fall from Heaven." . . .

Interviewer: *If resources were unlimited and there were a government-subsidized theater, what would be the ideal setup from your point of view?*

Balanchine: If resources were unlimited —which is impossible—I think the most important things would be, first, to have lots of good seats so that people can see properly, a good space for the orchestra, and a sufficient number of musicians who can play. Not a small orchestra, because that limits the choice of music; one can't play certain pieces. I would like to have a small symphony. A seventy-man orchestra would be enough. Then I would like to have good light and enough space behind the scenes so that we could hide in the wings when we run off stage. Then we should have a sufficient number of dancers —not just twenty boys and twenty girls as we have now so that if one person in a group falls sick, you have to make do with nineteen. I would like twenty-five in a group, so that five could rest during a particular ballet and take over afterward if something happened. And better pay for the dancers. Dancers are very, very poorly paid—worse than anyone. First of all, they are not paid the whole year round; they may work only thirty weeks a year. If you consider that they get only $90 before taxes, so that with taxes taken off they get only $70 a week for thirty weeks, that makes only $2,000 a year! Some elevator men complain they make only $4,000 a year. But we are good-natured people and we like our work. I would say that if we could be paid a little more, just a little more, about double what we are getting now, if a dancer could be paid $4,000 a year, he would be very happy. And if we could get musicians, a little more space, and production funds so that we wouldn't have to hesitate to order so many pairs of

(Continued on page 68)

LORD JOHN MAYNARD KEYNES: ECONOMIST AND BALLETOMANE



The man and mind behind the British Arts Council

BY EUGENE PALATSKY

Upon the founding of the British Arts Council in 1945, John Maynard Keynes, its founder and chairman until his death, said in a nationwide broadcast: "At last the public exchequer has recognized that the support and the encouragement of the civilizing arts of life is a part of its duty."

In this act, in this establishing of a nationwide council to subsidize the arts in England, Lord Keynes achieved a goal which seems to summarize many aspects of his life's work. A viewer of England's Royal Ballet today enjoys a mature beauty nourished over the years by a national atmosphere which is largely Keynes' creation.

He was an economist. He was a prominent figure at the Versailles talks after World War I, at the Bretton Woods Conference in the summer of 1944, and in the sessions that produced the post-war American loan to Britain. Many of his economic doctrines were borrowed by the founders of the British Labor Party, though Keynes was a Liberal. He is said to have sold the "pump-priming" plan of government spending to President Roosevelt, and has been called "the economic godfather of the New Deal." He was an expert on monetary policy, secretary of the Royal Economic Society, a director of the Bank of England, financial advisor to the British Treasury.

Maynard Keynes viewed economics as a scientific approach to man's betterment in every sphere of life. Full employment, adequate housing, advanced health measures were vital. And it was the economist's task, he believed, to devise the type of society in which art is available to every man, as education and pleasure.

His 1945 broadcast pointed out: "The purpose of the Arts Council of Great Britain is . . . to offer a stimulus to such purpose that the artist and the public can each sustain and live on the other in that union which has occasionally existed in the . . . past at the great ages of a communal civilized life."

In his lifetime (1883-1946) Keynes served all the arts—but none more dramatically than ballet. He was attracted to this art form in the same way he was drawn to paintings, drama, or rare books. Fortunately for ballet, Keynes married a ballerina. Lydia Lopokova was the first Lilac Fairy he beheld, in Diaghilev's storied production of *The Sleeping Princess* on November 2, 1921, and Lydia became his Lilac Fairy in reality — the guide, armor, inspiration, and devoted companion of her distinguished, mustachioed prince.

"His formidable combination of intellectualism and aestheticism" was noticeable as a young student at Eton, according to his biographer, Roy F. Harrod.

The son of a theatre-going Cambridge don, young Keynes enrolled at King's College, and soon developed interest in economic theory. It appealed to his cleverness, his logical mind and propensity for deep thought. Yet his was an intense, passionate spirit that constantly sought new activities, new challenges. On a vacation trip to Berlin, he wrote of his joy in viewing the early 16th-century German painters, "a magnificent bust" of Scipio Africanus, a "supremely acted" production of Ibsen's *Wild Duck*. At Cambridge, he helped form a book-lovers' club, and the Midnight Society, which read a serious play each Saturday night at 12. His attachment to the university never diminished. He returned soon after graduation as a fellow, and later became a teacher, bursar and the founder of the Cambridge Arts Theatre.

He started in the civil service, staying long enough to reveal early signs of genius as an economist. He began contributing articles to newspapers and periodicals. Eventually, he would be chairman of *The Nation*, a director of *The New Statesman*.

In 1911, Keynes moved to Bloomsbury. He was attracted to that London district by the select assemblage of artists, writers, philosophers — Virginia and Leonard Woolf, Vanessa and Clive Bell, Lytton Strachey, Duncan Grant — whose discussions and influence formed an exciting episode in Britain's cultural and intellectual history. This was the "Bloomsbury Voice." It spurred intellectual ferment and a tasteful rebellion from the rules and conventions of the last days of Victorian civilization. Keynes retained some independence from the Bloomsbury atmosphere, for he lived in a world of business and officialdom, all of which Bloomsbury despised. But this association inspired the Keynesian concept of a society and economic system "for our grandchildren," free from all forms of social distress and conducive to flourishing art.

In 1915 Keynes entered the treasury and developed the complex pattern of Allied loans in the 1914-18 war. On a government assignment to Paris in 1918, while Big Bertha bombed the city, he purchased twenty-five paintings from Degas' private collection for the National Gallery, plus a Cézanne and Ingres for his own parlor.

War-weary London in 1918 enjoyed a treat—a Diaghilev season at the Coliseum. A great success was Massine's *Les Femmes de Bonne Humeur*, with Lydia Lopokova enthralling London as the maid Mariuccia. A ballet public was now growing in the British capital, with boisterous partisanship for favorite dancers. The Sitwells gave a party for the ballet in Bloomsbury, and, apparently on this occasion, Keynes met his future wife.

In June, 1919, Diaghilev moved to the Alhambra Theatre, and *La Boutique Fantasque* was premiered, with Lopokova and Massine triumphing in the can-can. Derain, Picasso and the Russian dancers poured through Bloomsbury flats for one party after another. Keynes returned from the Paris peace talks to give one himself.

In 1921, *The Sleeping Princess* arrived. Spessivtzeva was Aurora, and Lydia Lopokova both the Lilac Fairy and Bluebird. On certain nights Lydia stepped into the title role. Keynes was always there to see this coy, quick, charming dancer. He adored the ballet, and he was falling in love with a ballerina. To further their friendship, he offered to help Lydia invest her savings. Finally, he convinced her to move to Bloomsbury close to his friends. Lopokova became a familiar figure in Bloomsbury, her gaiety, simplicity, and lingual struggles endearing her to all.

With Cambridge and Westminster cronies still dubious about Keynes' infatuation with "one of those Russian chorus

Lydia Lopokova in the "Polovtsian Dances" from "Prince Igor," 1909. She appeared in many roles with Diaghilev's Ballets Russes, including Columbine in "Carnaval," the Ballerina in "Petrouchka," the Can-Can Dancer in "La Boutique Fantasque," and the Lilac Fairy in "The Sleeping Princess."

Lord and Lady Keynes shortly before his death in 1946. Lady Keynes, formerly Diaghilev ballerina Lydia Lopokova, was the inspiration for much of her husband's effort in behalf of dance.

girls," on August 4, 1925, at the St. Pancras Central Registry Office, the economist and the ballerina were married.

Lydia Lopokova was born in Petrograd. She had studied at the Imperial School with Cecchetti and then Fokine, completing her schooling in 1910. A few months later, at Fokine's insistence, she was brought by Diaghilev to Paris to replace Karsavina as the Firebird—with "daring, technique and temperament enough to give a good account of herself," writes Serge Grigoriev, Diaghilev's régisseur. Besides Mariuccia and the can-can partner, she created the Street Dancer in *Le Beau Danube* (in a 1924 Paris version which Massine reconstructed in 1933, with Danilova in this role). The Massine ballets showcased her dramatic gifts.

Ninette de Valois has written of Lopokova, as a fellow student at Cecchetti's London studio: "She had wonderful feet and the most beautiful hands, small and perfectly formed [Keynes eventually had casts made of both his and Lydia's hands] . . . She jumped like a gazelle, giggled like a schoolgirl, and dramatized and projected every movement in class as she would in the theatre . . . Lopokova, with all her lively wit, was as uninhibited as a fearless child, filled to the brim with the passing moment . . ." Lydia Sokolova, who dedicated her recently-published memoirs to Karsavina, Massine and Lydia Lopokova, adds a further tribute: "In all the years of my friendship with Lopokova, I have never known her say or do an unkind thing either in the theatre or out of it. She was sweet to everybody, never jealous and never coveting another dancer's roles."

Lydia appeared infrequently with the Russian company after her marriage, having "never sold her soul to Diaghilev," Sokolova writes. She was now a London housewife, and took the role seriously.

Keynes reveled in his new life. At one Bloomsbury party, he and Lydia danced the can-can from *La Boutique Fantasque* together. She would sing Victorian songs at these parties — in her own brand of English — after her proud husband had dutifully brought out the music for her accompanist. For Lydia — eleven years younger than himself — his amusement and appreciation never flagged.

In time, he grew worried that she had no major interest of her own, having left Diaghilev's permanent roster. Since Lopokova's dramatic powers as a ballerina were already famous, Keynes thought she might turn to acting. He coached her in pronunciation to lessen the Russian accent, and she began to appear in plays at Cambridge —with immediate success. She later played Olivia in *Twelfth Night* at the Old Vic.

British ballet demanded their attention in 1930. That year saw the organizing of a ballet company at the Sadler's Wells Theatre, the formation of Marie Rambert's Ballet Club — and the first performance sponsored by the Camargo Society, which planned to present four ballet productions a year before subscription audiences.

Lydia Lopokova was named choreographic director of the Society, and at the end of the first season, Keynes himself joined the executive committee as honorary treasurer. These productions quickly proved that dancers, composers, designers and choreographers were available in England. *Job, Façade, Rio Grande, The Origin of Design, Cephalus and Procris, Le Création du Monde* were Camargo Society works that found their way into the Sadler's Wells repertoire.

The Society's financial picture was bleak. Maynard Keynes solved a crisis in the third Camargo season with "the greatest balletic brainwave ever," commented one English journal. He secured an invitation for the Society to present two gala performances at Covent Garden in honor of the World Economic Conference, then convened in London. Both evenings were sold out, with the Royal family attending the first, and the Prime Minister and cabinet the second. The Society cleared all debts and found itself with a small bank balance. By the fall of 1933, the directors decided they had accomplished their purpose and, with an address by Keynes at the farewell dinner, the Camargo Society disbanded. The cash in hand was donated to Vic-Wells, and this gift financed Ashton's *Apparitions*.

The troupe at Sadler's Wells began to blossom, and Lydia often appeared as a guest artist, dividing her small earnings among the young dancers of the company.

"The home of the Keynes family was for me and for other dancers a refuge from everyday life," Dame Ninette recalls. "Lydia and Maynard took on themselves . . . the care of the British ballet . . . Young impecunious artists were given many splendid luncheons and suppers there . . . If Maynard were away, red wine would still be left out for us to drink, with instructions as to warming it. Lydia would always carry out his instructions with great gravity."

In 1935, Keynes built the Cambridge Arts Theatre. Along with his desire to contribute to university life, and to provide a center for the arts at reasonable prices

away from London, Keynes founded the theatre partly for Lydia, who would be interested in visits by touring ballet companies, and might appear herself on its stage as an actress or dancer.

The theatre was opened on February 3, 1936, by the Vic-Wells Ballet — "to show its gratitude to the 'King and Queen of Cambridge,'" writes Mary Clarke — with a new Ashton pas de deux for Pearl Argyle and Robert Helpmann, *Façade*, *Les Rendezvous* and *The Rake's Progress*. The company received a warm welcome in Cambridge, where it has kept a faithful public.

Keynes was constantly at the theatre, enjoying both his administrative tasks and his contacts with the artists. On one occasion, when an employee became ill, Keynes himself stepped into the box office to sell tickets.

In August, 1936, he gave an eloquent broadcast for BBC on "Art and the State."

"We have persuaded ourselves that it is positively wicked for the State to spend a halfpenny on non-economic purposes," he complained. Keynes demanded that the government concern itself with theatres and monuments, beautifying the urban landscape with parks, lakes, pleasure gardens, with comfortable housing for the common man — "to make him feel . . . that he is one with, and part of, a community . . . finer, more gifted, more splendid, more carefree than he can be by himself."

Vic-Wells opened its London season in 1938 with *Harlequin in the Streets*, which Ashton had produced earlier for the Cambridge Arts Theatre. Keynes contributed the charming Derain decor to the company for its London revival.

The Arts Theatre, which Keynes presented in trust to the city and university in 1938, became the home of ballet, drama, opera, symphony concerts, recitals, art films and children's entertainment. Ballet Jooss used the theatre as headquarters during the war. In total, through last year, seventy-four weeks of ballet have held the stage. The trustees of the theatre (Lady Keynes is one) are now sponsoring a fund drive for $210,000 to continue operations, as a memorial to Lord Keynes.

In 1937, the economist suffered a severe heart attack. Plagued with problems of health since his youth, Keynes was now seriously weakened. In this crisis, writes his biographer, "Lydia became a paramount figure. She had been a good and faithful wife in happy days. Now she had to face a long-drawn-out ordeal. For nine years his life hung by a thread . . . She never flinched or faltered." Statesmen, university friends and treasury officials would meet in the evenings at Tilton, Keynes' country estate — until Lydia would announce from the doorway: "Time, gentlemen!" Her rule was absolute.

World War II struck, and Keynes turned again to problems of war finance. He was now a trustee of the National Gallery. In the birthday honors of 1942, the economist was entitled Baron Keynes of Tilton—and his ballerina became a peeress.

In 1942 Keynes accepted the chairmanship of the Council for the Encouragement of Music and the Arts (CEMA), which was organizing tours of artistic groups through the blitz-torn country. Under such programs, ballet boomed in England during the war. Sadler's Wells, Ballet Rambert and smaller companies danced in factories, air-raid shelters, convalescent homes and army camps. Keynes was an active chairman. When abroad he required that minutes of each CEMA meeting be forwarded to him.

It was the success of these wartime tours that prompted England's leaders, encouraged by Keynes, to place government support for the arts on a permanent basis. The Arts Council was born. Keynes arranged that the Council should come under the Treasury, to receive direct public grants, with a minimum of government interference.

The Arts Council of Great Britain, founded by Lord Keynes, was granted a Royal Charter on August 9, 1946. Its purpose: "to develop a greater knowledge, understanding and practice of fine arts . . . to increase the accessibility of the fine arts to the public . . . to improve the standard of execution of the fine arts."

The Council devotes itself to support, not management, of the arts. No conditions are attached to grants. The recipient organizations, which must be non-profit-making groups of charitable trusts, decide themselves how best to spend the money, and no accounting is made of expenditures.

Funds are given outright, or sometimes loaned. Occasionally a company is given a limited guarantee against losses. The government's appropriation for Arts Council activities has risen from £235,000 ($658,000) in 1945-46 to £1,218,000 ($3,410,400) in 1959-60, £1,500,000 ($4,200,000) in 1960-61, and is expected to hit £1,675,000 ($4,690,000) this season.

The chairman and governors of the Arts Council are appointed by the Chancellor of the Exchequer after consultation with the Minister of Education and the Secretary of State for Scotland. The Council is divided for administrative purposes into three departments: drama, music (including ballet) and art. Advisory panels of artists and experts are consulted frequently.

In 1959-60, the chief recipient of grants and guarantees was Covent Garden, with £473,000 ($1,324,000) going to the Royal Opera and the Royal Ballet. (Ballet sources emphasize that the opera takes the bulk of funds.) Another £15,000 ($42,000) went to the Royal Ballet School Ltd. The Mercury Theatre, home of Ballet Rambert, received £8,500 ($23,800), and the Western Theatre Ballet, £1,000 ($2,800).

Keynes was, in effect, economic ambassador to the United States during the war years. The mammoth scheme for post-war reconstruction, financed by all nations through the International Bank and Monetary Fund — a dramatic departure from nations' egoistic policies of the past—was largely his handiwork. At the lengthy Bretton Woods sessions where this program was hammered into shape, Keynes made his mark on history.

The ballerina sailed with him on these visits, adorned with life-belt, ignoring the dangers of wartime travel. "Lydia was indefatigable in her protection of Maynard from the minor irritations of the day," writes Madame de Valois. "She accepted the fact that his country had need of his genius to unravel many problems . . . She accompanied Maynard to Washington in the same clothes that she wore in bomb-scarred Bloomsbury, her head wrapped in a scarf which was, more often than not, replaced by an expensive pre-war silk stocking . . ."

After the war, while feverishly devoted to saving Britain from financial ruin, Keynes found time to arrange the reopening of Covent Garden. It had been used as a servicemen's ballroom during the conflict. He became chairman of the new Covent Garden Trust, which intended to house resident ballet and opera companies for the first time, to start England on a path towards the highest achievement in both arts. Keynes immediately sought his favorite troupe, and the governors of the Sadler's Wells Theatre graciously handed over their dancers. It was time for the company to move. The dancers had outgrown their birthplace, and were now ready to perform in the heart of London's musical and theatrical life. The transfer to Covent Garden proved a powerful impetus to the company's fortunes.

The first few months after the war were crucial for British ballet. It had received public recognition and critical esteem dur-

(Continued on page 60)

"THE CRAFT OF MAKING BALLETS"

REGIONAL BALLET—USA

A Monthly Feature

An enthusiastic participant reports on the first Summer Choreography Conference, August 7-11, of the Northeast Regional Ballet Festival Association

BY ALEX MARTIN

". . . and your dancers are so beautifully pulled up through the body. I wish mine were like that, although I really don't think I really like the way that some of yours use their heads."

"What exactly do you mean?"

"Well, it's rather jerky somehow; it looks to me as if you've over-stressed coordination of arms and head. Now look at *that* girl over there, the tall one in the black leotard and pink tights. Now *there's* an elegant cool head, flowing with the movement. Now watch your boy do the same enchaînement."

"No, I don't think I agree . . . yes, *now* I see what you mean, it's really very much overdone. Listen, you're teaching Thursday aren't you? Well, see what you can do with them; I've been trying to make them move smoothly, but have obviously overdone that aspect."

"Well, I really wasn't planning to work on heads in that class, but if you'd like me to I will. And when you teach on Friday do try and stop my kids from squashing up so much . . ."

The two speakers, one a product of the School of American Ballet, the other a former member of England's Royal Ballet, had, until now, regarded each other with cool politeness. Yet such was the atmosphere on this occasion that all barriers were down.

Both are regional ballet company directors. Both are members of the Northeast Regional Ballet Festival Association. Both were present at the remarkable conference which took place this past August at Union College, Schenectady, N. Y. The conference was organized by the Festival Association and was titled "The Craft of Making Ballets."

There is no doubt in my mind but that this conference, by the unpretentiousness of its nature and the basic honesty of its purpose, will in future years be regarded as one of the most outstanding landmarks in the history of ballet in America. Certainly it is the most important event in the history of regional ballet.

Until this time the Northeast Regional Ballet Festival Association was, to a certain extent, nothing more than its name—an association of regional companies mainly interested in festivals, and the frills attached thereto. True, at the festivals there have been workshops, discussions, meetings; and often, as a result, an exchange of repertoire between companies, or guest appearances with fellow members. But these were rather more by-products than calculated results.

Now the Association is much more than its name. It has become a group of directors who really do have a joint purpose —to raise their standards of performance and teaching to the highest possible pitch —to pool their knowledge, resources and energy and place them at the disposal of all who are truly of the same mind.

"You know, we have the complete *Coppelia* score in our company library. Any time you want to borrow it do let me know, and it's yours."

"That's a wonderful offer, and I'm taking you up on it right here and now, but how can I repay such generosity?"

"Well, you could come down and judge the public auditions for our company this year. That would be a great help to us."

"Of course I will, but that's such a small return, isn't there anything else?"

"Frankly, I was thinking of asking you to bring your company down to perform with us next spring, but I don't know yet if we can afford to pay your transportation, it's such a long way, and I must consult my board first."

"Now look, let me consult *my* board and see if maybe we can afford to pay our own way. After all, we are already so much in your debt. It's the very least we can do."

That was the atmosphere among conference participants. It was a revelation.

This conference lasted for five days. Present were eight directors from the Northeast, one from the Southeast, thirty-seven dancers, twenty-two observers, and two guests—Alex Ewing of Ballet Society and Doris Hering of Dance Magazine. Each day, the conference commenced at 8:30 a.m. with a technique class for the dancers, each by a different director.

Union College, Schenectady, N. Y., scene of the first choreography conference of a regional ballet association.

Then followed the most important session of the day—the choreography assignment. At the beginning of each of these sessions the dancers were put in a general 'pool,' and the conference coordinator allocated to each director a group of about six dancers, care being taken that all dancers were from companies other than the directors' own. All directors were then given the same choreographic problem.

On the first day it was to choreograph to the following proverb: "The waking have one and the same world, but the sleeping each have a world of their own." The use of music was not permitted, although directors could, if they chose, use an audible rhythm. A somewhat stunned silence greeted the announcement of this project, and strange directors looked at strange dancers aghast—which looks were returned sixfold.

In some ways this was the project which produced the most exciting results, for choreographers who had until now used their music as a prop, or an inspiration, were thrown completely back onto themselves. Some directors broke completely away from the classical idiom, revealing to themselves and others dramatic talents hitherto unsuspected; others found themselves using a much broader classical move-

(Continued on page 72)

British-trained Alex Martin is artistic director of the Cleveland Ballet Center Co.

TERPSICHORE IN THE CLASSROOM

Individuals mold the dance in public elementary schools today

BY BETTY ROWEN

The scene is the gymnasium of an elementary school in Roslyn, Long Island. Twenty-six boys and girls, age 9, are working in pairs, pushing and pulling—stretching in changing directions, reacting physically to the degree of intensity of his partner's movement.

This is a fourth-grade class that has been studying machines and how they work. When the pupils came to the gymnasium for their dance class, the dance teacher already knew of their preceding classroom discussion. She was giving them movement studies that would make their classroom work more meaningful.

"In what other ways can you push?" the teacher asked. "Try different directions." "Now try some movements that are way down low... now way up high!"

"How does a pulley work? Can you show me? One of you be at the end of the rope that pulls. The other be the object that is pulled. You don't have to touch each other —just react to your partner's movement."

Is this dancing? Is there a place for this type of activity in the elementary school curriculum? Is the teacher a person qualified to teach dance?

Those of us familiar with modern dance can see in the example given above that elements of rhythm, dynamics, levels, relationships in movement, were being introduced. Later the children might be made aware of these as dance qualities, but for the time being they are simply finding out what it feels like to pull, or to be pulled. They are enjoying the activity, and they are learning about levers, pulleys and fulcrums and how they work.

In this particular Long Island school system, dance is a specified part of the elementary school curriculum. It is taught by a dance specialist who is a member of the Physical Education Department. Each grade is scheduled for one dance class period a week.

The teacher, Marie Lee, is a well-qualified modern dance instructor who has studied with Margaret H'Doubler at the University of Wisconsin. If the group of fourth graders she was teaching at the time we watched class continued to show interest in this study, she would help them set it into a dance that might later be shown to other classes in the school.

Dr. George, head of Outdoor Education and Physical Fitness for the Roslyn, L. I., Schools, tells of other such projects that have culminated in group dances. One was about the solar system, another about magnetism. "The boys," he says, "show particular enthusiasm for these dance activities."

Another community. In an attic studio in the Bronxville, N. Y., elementary school, Miss Doris Canfield is teaching a class of sixth-grade boys and girls. They do some preliminary warm-up, then proceed to work on nursery rhymes! "Jack and Jill" and "Tom, the Piper's Son" do not seem too childish for the interests of these 11 and 12-year-olds. They plan to put on a show for the kindergarten and lower grades. The nursery rhymes are merely jumping-off places for their own imaginative ideas in movement. These youngsters don't think dance is silly or "sissy" stuff. They have been doing it since kindergarten, and they know what fun it is.

Their teacher has been in Bronxville for many years. She began teaching in an after-school program that was sponsored by the PTA. The parents were so enthusiastic that they convinced the Board of Education to allow her school time.

These two instances are not isolated examples. Interest in dance activities for the elementary schools is widespread. Books like Gladys Andrews' *Creative Rhythmic Movement for Children* and Ruth Murray's *Dance in Elementary Education* are on the professional shelves of most school libraries. Courses in rhythmic activities are offered as part of the regular teacher-training program of many colleges.

And dance courses for teachers who are

The author, a founder of the Dance Teachers Guild, taught in her own studio for two decades, now incorporates dance into her classroom program as a 2nd-grade teacher in the Merrick, L.I., school system. She is also engaged in graduate work at Columbia Univ. Teachers College.

already employed by a school system are offered in many larger cities. In New York City such in-service dance courses are given by physical educators and supervisors who have specialized in square, social or modern dance. Occasionally an artist from outside the school system is invited to help with such a course. This year Lucy Venable is teaching Labanotation to New York City school teachers, giving them an inkling of the value it has in the clarification as well as the recording of movement.

Another way that New York City keeps its teachers aware of new trends is through curriculum bulletins published by the Bureau of Curriculum Research. One issued last year was devoted to dance for grades 7-12. Prepared by Katherine Leahy of Jamaica High School, it describes a series of basic modern dance exercise sequences, and give instructions for presenting them. Dance work in New York, however, is suggested rather than required.

One of the few exceptions to this amorphous condition is Detroit, which has a planned dance program in its school. Specialists instruct in the gymnasium, and attempt to integrate dance with other areas of the curriculum. In early grades dance is mainly movement exploration. In upper grades exploration develops into composition, and more involved forms and techniques are taught.

Dr. Delia Hussey, dance consultant for the Detroit Board of Education, explains her system's emphasis upon modern dance in this way: "We feel that creative dance is therapeutic. It is a form of expression uniquely the child's own. When youngsters feel space around them, they are relieved of tensions; they become more sensitive to things around them."

Textbooks, curriculum bulletins, in-service courses help the teacher in her orientation. In smaller communities, panel discussions and forums define the atmosphere and policies of the system. A recent public forum in Merrick, L. I., dealt with "Pupil's Research Topics and the Creative Arts." Dance and rhythms were stressed as valuable ways to integrate knowledge, as well as a means of expression for the child. Ideas like these offer encouragement to creative teachers, but ultimately the quality and the kind of dancing taught today in public schools is determined by the individuals who teach it.

No state has as yet established standards for certification of dance specialists. (There are specialists and distinct specialty areas for music, art, home economics. The dance teacher, however, must hold a license in some other field.) No over-all dance curriculum has yet been devised.

In some school systems, dance activity is guided by members of the music department. This is true in several communities in New Jersey, where the influence of Miss Louise Humphreys, music supervisor for the Passaic schools, has been felt.

Miss Humphreys prepares materials and suggestions for classroom teachers, and encourages them to combine music and dance with the grade curriculum.

We are in a second-grade classroom. Chairs and desks have been pushed back and the children have put on their "dancing socks." Eager expectation in the room. One boy raises the "pretend" curtain, and six children—four boys and two girls—take their places. The music gives them their cues. The music used is on Mercury's "Folk Songs from Other Lands" record and the first selection is the French "The Little Marionettes." Two boys dance in stiff-legged manner to the male voice on the record. Girls dance when the soprano sings, the structure of the music bringing organization and form to the dance.

Illustrations by Doug Anderson

Other "dance-plays" are to the German "Trot My Pony," to the Irish "Molly Malone," and to the Italian "Funiculi Funicula." The spirit in the music of each of these communicates itself to the children, and they dance freely and joyously. Miss Humphreys points out the many contributions of dance to music education, and concludes that: "The creative dance offers an illuminating approach to teaching music appreciation, and another opportunity to make music contribute to the growth of children and teachers." "But," she adds, "there must be careful guidance, so that knowledge and awareness can grow."

In West Orange, New Jersey, another music supervisor, Miss Lorena Austin, inspired by Miss Humphreys' work, has actively included dance in the music activity of her elementary schools. She tells about Japanese dances done by a third grade to Kabuki music, about a struggle between germs and white corpuscles, to Wagner's *Fire Music*, done by a sixth grade, and about original dance calls and music composed by a fifth grade. Miss Austin, on sabbatical leave, is now at Teachers' College, Columbia University, taking courses in dance, and preparing a list of classical music selections suitable for dance improvisation by children.

The impact of a single teacher's interest and enthusiasm often changes an entire community. When Cynthia Edgerle moved to Grand Haven, Michigan, in 1957 to join her husband and to teach, she started a modern dance club in the school. Her group won the recognition of the town, the school superintendent, and the board of education. Now the entire town of Grand Haven has caught her enthusiasm for the dance.

From Keene, New Hampshire, comes news of a classroom teacher, Miss Christine Lancaster, who, inspired by study with Barbara Mettler, works with a fifth-grade class. Last year's Thanksgiving project, with percussion, had sections which included "Playing Games," "Hunting," "Preparing the Turkey" and "Going to Church." "Of particular value," says Miss Lancaster, "is the development of group feeling that results from these activities and carries over into so many other areas."

Then there is California's Natalie Cole, also a classroom teacher, who has interested many school teachers throughout the country. Her book, *The Arts in the Classroom*, gives an actual description of how she evokes creative response in movement from San Francisco slum children.

(Cont'd on page 70)

BRIEF BIOGRAPHIES: *a monthly series about dancers you should know*
Photographs by Zachary Freyman; Text by Saul Goodman

ELISABETH CARROLL

In the autumn of 1954, a petite French miss, speaking no English, arrived in New York City. With four years of careful, disciplined ballet training, a warm friendly smile, and a letter from her teacher extolling her balletic assets, she reached the Ballet Theatre School. Auditions by Ballet Theatre's Co-Director Lucia Chase for the company's coming season were in progress. Within a week of her arrival, Elisabeth Carroll (she had adopted her stepfather's surname) was a member of the corps de ballet of one of our great ballet companies.

In the intervening seven years, golden-brown-haired Elisabeth has not grown much taller, but she has matured both as a dancer and as a human being. And her English retains just a hint of an accent. Today, having patiently and conscientiously served her apprenticeship in the corps, this young dancer of enormous promise is a leading soloist with American Ballet Theatre, and rapidly gaining recognition.

Born in Andresy, a suburb of Paris, "Lisa" was extraordinarily limber as a child. It was her youthful dream to one day become a trapeze artist. At the age of 7, she joined a girls' gymnastic group, practicing exercises to music. A suggestion that she enroll for ballet classes was readily acceptable to her mother, who herself had studied ballet, but too late to make a career of it. However, this was wartime, and transportation was not available.

It was not until several years later, when the family moved to Cannes, that Lisa began formal training with Mme. Julie Sedova, a former Leningrad ballerina who has a ballet school there.

A year later, auditions were held for dancers to perform in the operas at the famed Monte Carlo Opera House. Although the announcement specified 15 years minimum age, Lisa, then barely 14, went anyway. Ballet Mistress Marika Besobrasova found Lisa too small and too young, but, impressed, offered her a scholarship.

And so her travels began with a daily 36-mile round trip in order to take a 2½-hour ballet class, and frequently a supplementary class in character dancing. Soon she was performing in the operas, first in the corps, and towards the end of this three-year period, as a soloist.

Then New York City became her mailing address, for her travels continued. After the initial fall-winter U. S. tour with ABT, a summer tour of South America followed. Then another U. S. tour, and, in May, 1956, a European tour. Enthusiastically performing whatever she had to dance, she awaited the day when a role all her own would come her way. And when it did, it was an enviable one in the Grand Pas de Deux in *Graduation Ball*. Next came a role in John Taras' *Designs With Strings*.

During the long 1956-57 U. S. tour, her beautiful dancing brought additional solo parts. In *Helen of Troy*, the lead Lamb; in *Fall River Legend*, the Young Lovers pas de deux; in *Peter and the Wolf*, the Bird; in *Les Patineurs*, the Yellow Girl were soon her cherished assignments. At the end of this tour came ABT's experimental programs at the Phoenix Theatre. Elisabeth appeared opposite Scott Douglas in Herbert Ross' *Paean*.

Wedding bells rang for Elisabeth in July, 1957, when she married ABT dancer Felix Smith, at that time on loan to the U. S. Army.

The 1957-58 season again consisted of a U. S. tour followed by one in Europe, during which Elisabeth first danced the Prelude in *Les Sylphides*. The season's conclusion found Elisabeth with an injured foot, and the company inactive.

She returned to France to rest her foot and visit her family, but soon her travels resumed. Felix, stationed in Korea, notified her that he had a leave coming up. Reunited for a belated three-week honeymoon, they enjoyed the splendors of Japan, with Elisabeth adding new recipes to her international collection.

Felix's next Army post was in a small town in Virginia. No sooner had Elisabeth joined him there, than they chanced upon a ballet studio operated by Jean Jones, with whose assistance they presented lecture-demonstrations whenever Felix was available.

With a N. Y. Met season, a long European tour, and the important Russian tour on its agenda, ABT resumed operations early in 1960. Elisabeth was promoted to soloist rating, gaining roles in *Theme and Variations* and in *Bluebeard* (as the Page). Felix, again a civilian, rejoined the co.

This past year has been most exciting for Elisabeth, because she has enlarged her performing range. Chosen by Dania Krupska for a lead in *Points on Jazz*, she had her first opportunity to essay other than classical roles. Although dancing in an acutely different style, Elisabeth's performance won attention and praise.

This past summer, in Brooklyn College and Lewisohn Stadium concert performances, she realized a long-time ambition when she danced the challenging and highly dramatic lead in William Dollar's *Combat (The Duel)*. She also danced leads in *Designs With Strings*, and, later this summer, at the Boston Arts Festival, in Dollar's new *Divertimento*.

For the coming season, October 2-14 in N. Y. C.'s 54th Street Theatre, followed by a national tour, new major roles will be hers, including the French Ballerina in Antony Tudor's *Gala Performance*. In Harald Lander's *Etudes*, she may achieve another ambition—to dance opposite her husband.

Between ABT seasons, Elisabeth Carroll and Felix Smith plan concert performances, with Felix also contributing choreography. Travels. Action. Progress.

LABANOTATION

Announcing a new issue:

SIX FAIRY VARIATIONS

From the Prologue of the Ballet

THE SLEEPING BEAUTY

By Tschaikovsky

Choreography by Marius Petipa reconstructed by MARY SKEAPING Director of the Royal Swedish Ballet Labanotation by Ann Hutchinson

Contains: "Candite," "Coulante," "Falling Crumbs," "Singing Canary," "Violente," "The Lilac Fairy."

Choreography & Labanotation for each $1.50
Piano score for all six variations $2.50
Complete unit $10.00

DANCE AND BALLET PUBLICATIONS MUSIC PUBLISHERS HOLDING CORP.

488 Madison Avenue New York 22, N.Y.

CHICAGO

NATIONAL ASSOCIATION OF DANCE MASTERS, INC.

Educational Program and Meeting—November 12th.
Non-Members write for information and application to join.
Sheraton — Chicago—505 N. Michigan

Marie A. Buczkowski, President Edna Christensen, Secretary
Executive Office — Suite 1610 — 32 W. Randolph, Chicago 1, Ill.

Eddie and Ruth Hanf

HANF DANCE RECORDS

(That new sound in Dance music)

A PLANNED GRADED SYSTEM FOR 3 YR. OLDS AND UP IN TAP, BALLET, JAZZ, ACROBATICS & BALLROOM. (With notes and records)

ROUTINES BY EDDIE AND RUTH HANF

OVER 22 YEARS —

- **TEACHING AT MAJOR DANCE CONVENTIONS**
- **RECORDING (In our own recording studio — AMPEX EQUIPMENT)**
- **PROFESSIONAL DANCING AND ENTERTAINING**
- **TEACHING MANY THOUSANDS OF CHILDREN AND ADULTS**
- **TRAINING MANY PROFESSIONALS INCLUDING THE FAMOUS "TERESA BREWER" AND OTHERS.**

2 FREE SAMPLE RECORDS

STAGE AND BALLROOM DANCING (52 Numbers)

HANF RECORDING STUDIO
1825 SYLVANIA AVENUE TOLEDO, OHIO
Phone GReenwood 4-4007

Send me FREE DEMONSTRATION RECORDS (Teachers Only)

Name_____ **School**_____

Street_____ **City**_____ **Zone**____ **State**_____

SUMMER TEACHER MEETINGS 1961

A group at the Honolulu convention, July 1-14, of **Dance Masters of America.** In foreground, Tuulikki (l.) is demonstrating children's hula songs composed by Carol Roes (r.). Standing, l. to r.: Don Farnworth, Kaulana Fortune, Karl Schwartz, Rose Lorenz, Lloyd Stone (Island composer-poet), Mary Lou Wade, Madeline Mahoney. Philadelphia was scene of DMA's Teacher Training Course (July 24-28), Pre-Convention Ballroom (July 29-30) and National Convention (July 31-Aug. 5).

Officers of **Dance Teachers' Club of Boston,** which held its Teachers' Training Course Aug. 21-25, and its 38th annual Convention Aug. 27-31 in Boston. L. to r.: E. Virginia Williams, Past Pres.; Grace E. McKenna, Sec'y-Treas.; Russell D. Curry, Pres.; Ron Greenwood, 2nd VP; Helen Merrill, 1st VP. Georgia Deane became Pres. last month.

Pool time interlude at **Buster Cooper Dance Workshop**, held July 1-5 in Dallas. In separate sessions for teachers and students, emphasis was on how to teach and ideas for material, rather than routines. Ballet, tap, jazz and children's work was taught by Cooper, Evelyn LeMone and Mary Alpha Johnson. Added feature was showing of Martha Graham film, "A Dancer's World."

Performing Arts section of Seattle convention, Aug. 27-29, of **Dance Educators of America.** Faculty, l. to r. (beginning 3rd person from l., 2nd row): Dorothy Vose, Al Gilbert, Viola Kruse (Sec'y-Treas.), Don Byrnes, Margaret Tapping (Regional Dir.), Buster Cooper, Betty Anderson. Seattle instructors not shown: Chloe Call, Hazel Donaldson, Grant Vincent. At Waldorf-Astoria in NYC, DEA held its Training School July 9-20, Pre-Convention Ballroom July 21 & 22, Student and Teacher Conventions July 23-28.

Flying faculty of **Dance Caravan** at Portland, Ore. L. to r.: Bob Kimble, Tatiana Grantzeva, Bill De Formato, Danny Hoctor, Betty Byrd, Jules Stone, Melvin Kaiser, Gertrude Hallenbeck, Art Stone. From June 17 to Aug. 12 group gave 3-day teaching-to-records sessions, for both students and teachers, in Pittsburgh, Indianapolis, Kansas City, Dallas, Cleveland, St. Louis, Portland, San Francisco, Las Vegas, Denver, Boston and New York City.

(Over)

AMERICAN BALLET CENTER

Official School of the Robert Joffrey Ballet

Faculty:

ROBERT JOFFREY, *Director*
GERALD ARPINO
EDWARD CATON
LILLIAN MOORE
ROSA STERNOV
BEATRICE TOMPKINS
DIANA DEAR (Children)

School Approved by Government For Foreign Students

434 Ave. of the Americas at 10th St.
New York 11, N.Y. AL 4-8520

MARIQUITA FLORES
School of Spanish Dance
Classical —
Escuela Bolera —
Regional
FLAMENCO
special classes for teachers and professionals
DANCE PLAYERS STUDIO
1233 6th Ave., NYC. Home: FA 1-2137

AL-LEON
MINNS JAMES
"THE JAZZ DANCERS"
Specialists in the History of Authentic Jazz Dance.
CLASSES IN JAZZ
DANCE PLAYERS STUDIO, 1233 6th Ave. N.Y.C.
MO 3-5949

FREE

A "GET-ACQUAINTED" OFFER FROM
DANCE BOOK GALLERY

With every purchase amounting to $5.00 or more. A copy of the excellent monograph JOSE TORRES — Le Danseur Seul — by Jeanne Ranay. Original French Edition, containing 22 gravure-like photos.

COME IN — MAIL IN — PHONE IN

50 West 53rd St., New York 19, N.Y. CI 5-7955

• **ESPINOSA'S World Famous BALLET BOOKS** •

Analytical Description of all the Orthodox Techniques

Elementary $2 Intermediate $2 Advanced $3 100 Simple Enchainements $2

SPECIALLY COMPOSED MUSIC for Barre, Adage, Batterie, Etc.

which may be used in conjunction with the above books

Grade 1-3 ..... $1.50 Album of Twenty Elementary, Intermediate,
Grade 4 & 5... $1.50 Grade Dances.. $1.50 Advanced ... $1.50 each

Remittance with order to:

THE BRITISH BALLET ORGANIZATION

Woolborough House, 39 Lonsdale Road, London S.W. 13, England

The Organization's Quarterly Bulletin costs $1 a year (post free)

135 EXCITING NEW
IDEAS AND ITEMS

Just off the press . . . our big new catalog that is just brimming with new, wonderful ideas and novelties for your recital and program.

PLUS

NEW REVISED EDITION OF
"TEACHERS ACROBATIC AND ADAGIO MANUAL"
The most descriptive book of its kind in the world.

SEND FOR YOUR FREE CATALOG TODAY

BOX 2686 THE DEL WRIGHTS HOLLYWOOD 28, CALIF.

SHOP AT *TrepArt*

for the finest in DANCEWEAR
BALLET SLIPPERS — LEOTARDS

As the fall season opens we are happy to offer you fine quality selections at the lowest prices. We invite you to write for our free catalog today.

A ONE STOP RECORD SERVICE:

- Russell
- Totten
- Shipley
- Statler
- Artti
- Selva-Ringle
- Choreo
- Dance Aid
- Stepping Tones
- Velmo
- Windsor
- Rainbow
- Kimbo
- Hoctor-Dance Records

TrepArt THEATRICAL
2615 N. Third Street
Milwaukee 12, Wisc.

TEACHER MEETINGS *(Cont'd)*

No photos available:

Summer School for Teachers of **Nat'l Academy of Ballet** was July 10-Aug. 18 in NYC. Academic Ballet Technique, Supported Classical Adagio, Repertoire, Character Dance and Pre-Ballet were taught by Violette Armand, Thomas Armour, Hilda Butsova, Marie Grimaldi, Michel Katcharoff, Yurek Lazowski, Arthur Mahoney, Thalia Mara. Bonus feature was a series of 6 Friday night showings of ballet films. In expansion program, Board of Trustees (Lester Mallonee, Julia Mildred Harper, Constance Reynolds, Miss Mara, Mr. Mahoney) is being enlarged to ten.

•

No photos available:

Nat'l Assn. of Dance & Affiliated Artists is headed by Arthur F. Bergh, Pres.; William T. Murphy, Sec'y.; Charles L. Grass, Treas.; and 26 Vice-Presidents coast-to-coast. NADAA presented Conservatoires and Seminars in Los Angeles, July 1-4; Houston, July 14-19; Chicago, July 23-29; NYC, July 30-Aug. 1.

•

Note: **Dance Teachers Guild** did not hold a summer session. Their convention is Oct. 15 at Mills College, NYC.

•

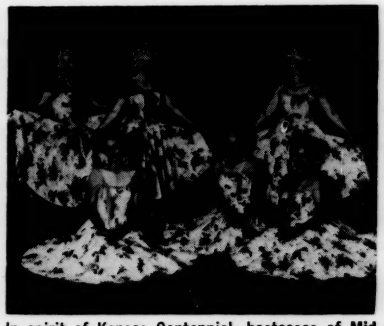
Coming next month:

Capsule report from Helen Wicks Reid, who attended Congress of **Imperial Society of Teachers of Dancing** and "Special Week" of **Royal Academy of Dancing,** both in London; and from Paris, an account of the summer meeting of **Stage Mondial de Danse.**

"Dean" of associations, **American Society of Teachers of Dancing,** held its 83rd annual Convention Aug. 6-11 at the Edison Hotel, NYC. Officers, l. to r.: William H. Souder, 1st VP; Catharine M. McVeigh, Pres.; Mary B. Wucherer, Treas.; Helen Merrill, 2nd VP. Not shown is Sec'y Louise Kelly Bailey.

Officials of **Chicago Nat'l Assn. of Dance Masters,** which held Training Course Aug. 5-10, Ballroom Sessions Aug. 11 & 12, and Convention Aug. 13-17 in Chicago. Seated, l. to r.: Catherine Cromwell, 3rd VP; Don Ford, 1st VP; Marie Buczkowski, Pres.; Edna Christensen, Sec'y-Treas.; Betty Mae Harris, 2nd VP; Dorothy Cameron, Dir. Standing: Elisa Stigler, Ed. Dir.; Ciretta Buczkowski, Ch. of Board of Dirs.; Ruth Valiquette, Dir.; Mildred Floerke, Prin.; Jack Wolfram, Dir.; Leo T. Kehl, Dir.; Ermie Schultz, Past Pres.; LaVergne Blisner, Parliamentarian; Rose Dentino, Sgt.-at-Arms; Adele Artinian, Jr., Past Pres.

13th annual Normal School of **Texas Assn. Teachers of Dancing** was June 24-30 in Dallas. Officers, l. to r.: Frances Burgess Bleeker, Sec'y.-Treas.; Natalie Neal Skelton, Prin.; Charles D. Skelton, Dir.; Judith McCarty Hansen, Corr. Sec'y; Louise Finley, Ballroom Ch.; Goodloe Lewis, Pres.; Jackie Troup, Dir.; Mary Frances Garlington, 1st VP; Dottie Botkin, 2nd VP. Not shown: Lillian Cain, Past Pres.; Dirs. Mary Lou Young Shephard, Ralph Abel, Melba Huber.



In spirit of Kansas Centennial, hostesses of **Midwest Dance Convention,** held June 25-30 in Wichita, wore sunflower dresses. L. to r. standing: Osythe Dearsmith Moore, Aline Wealand Rhodes (Dir.), Muriel Smith; seated: Dottye Haas, Joan Carlton, Bettie McConachie. Title of organization has now been changed to Midwest Dance Workshop.

Cecchetti Council of America held its Student Normal School July 6-9 and its Teachers Seminar July 10-14 in Detroit. Board members taught Revised Syllabi of Graded System and introduced new graded tests. Guest teachers were Laura Wilson, Fernand Nault and Ann Hutchinson. Members saw performance by the Detroit City Ballet (Marjorie Hassard, Dir.) in "Les Sylphides" (rehearsal photo above), staged by Sylvia Hamer, Dir. of the Ann Arbor Civic Ballet.

MODERN DANCE FORMS
In Relation to the Other Modern Arts.
By Louis Horst and Carroll Russell
IMPULSE PUBLICATIONS, Inc.,
160 Palo Alto Ave.
San Francisco 14 ,Calif.
$5.00 plus 40c postage and handling
(California residents add 20c sales tax)
Make checks payable to IMPULSE

STEFFI NOSSEN SCHOOL
of Westchester
25th Anniversary Year!
Master Classes
3 Winged Foot Drive, Larchmont, N. Y.
TE 4-0785

Bachelor of Arts Degree with a Major in Dance
Combines professional training with a liberal arts education
JORDAN COLLEGE of MUSIC
BUTLER UNIVERSITY Indianapolis, Indiana

EDNA L. McRAE
SCHOOL OF THE DANCE
Keith Allison — Associate
Ballet — Character — Tap
Fine Arts Bldg., 410 S. Michigan Ave.
Chicago 5, ILL. Phone: WEbster 9-3772

DANCE BOOKS
Current and out-of-print on all phases of dance.
Free catalogues on request
THE DANCE MART
BOX 48, HOMECREST STATION
BROOKLYN 29, N.Y.

PERRY-MANSFIELD
School of the Theatre and Dance
Steamboat Springs, Colorado
June 28-August 19
Contemporary Dance, Ballet, Composition, Jazz, Basic Movement, Ethnic, Children's Creative Dance, Music in Relation to Dance, Movement for the Actor, Acting Techniques—Stage Design and Lighting, Costuming. College Credits for B.F.A. at Stephens College.
THEATRE FESTIVAL July 27-Aug. 18
DANCE SEMINAR Aug. 20-25
Address Portia D. Mansfield
Nov.-May Box 4026, Carmel, Calif.

GRAB THE SPOTLIGHT...

In ordering dance costumes, you've come to rely on Spotlight for prompt, dependable service . . . for quality merchandise. You can be confident Spotlight's guaranteed-to-fit dance shoes will meet the same high standards. As you know, Spotlight caters to every dancing need . . . a dazzling array of costumes . . . tiaras . . . tights . . . leotards . . . dance records and *now* — the finest in foot wear. Send for the free Spotlight catalog and you'll see that Spotlight has everything to help the dancer grab and hold the spotlight.

A

A pleated toe, suede-tipped toe shoe skillfully designed to give support and balance . . . of wonderful assistance to beginners in developing the proper arch on pointe. Pink, white or black. Length — 11 to 9. Width — A to E. $6.95 to $7.95

B

The choice of professionals and advanced students, this hand-crafted, pleated-toe ballet slipper has a soft, flexible short oak leather sole. Fully lined. Black and white — small 7 to large 10 in narrow and medium width. $3.00.
Pink, light blue and red — 11 to large 10 in narrow and medium width. $3.25

C

This patent leather tap shoe gives you light-weight dancing freedom, yet meets demanding theatrical standards. Black only. Length — 5½ to large 10. S. N. M. W. widths. $5.50

Spotlight DANCEWEAR

DISTRIBUTOR OF CAPEZIO, DANSKIN & OTHER FAMOUS BRANDS

NAME_____

ADDRESS_____

CITY_____ ZONE____ STATE_____

Check item desired:

☐ Toe Shoes ☐ Ballet Shoes ☐ Tap Shoes

Color_____ Length_____ Width_____

☐ C.O.D. ☐ Money Enclosed

Add 35c postage for 1 item — 5c for each additional item — Ohio residents add 3% sales tax

MAIL **TODAY** TO

SPOTLIGHT DANCEWEAR

by MODERN YOUTH

177 South High Street

Columbus 15, Ohio

TEACHERS: Please use studio letterhead or business card when requesting our catalog

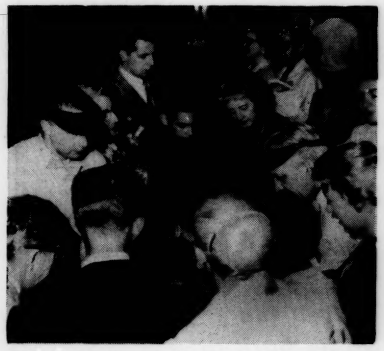
LAS VEGAS PARTY

Dance Merchants host "gambling spree" at two summer conventions

PHOTOS BY COLORARTEX

The United Dance Merchants of America tossed a Las Vegas-type party for teachers at both the N.Y.C. session of Dance Educators of America and the Philadelphia convention of Dance Masters of America. Guests were invited to indulge in all manner of gambling—blackjack, craps, roulette, wheels of chance, etc. The great fun was not as sinful as it sounds, since the enormous sums changing hands were all in play money.

Concentrating hard on winning are, l. to r., Adele Artinian of Milwaukee, Ruth Linneken of Harrisburg, and Buster Cooper of Dallas. Back to camera is Maxine Mosely of Dazian's.



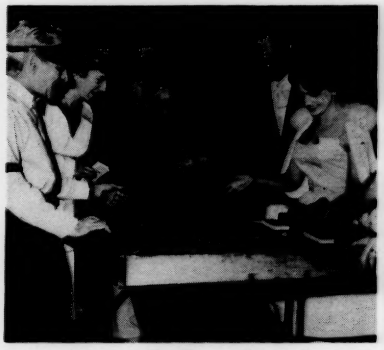
Blonde teacher at far end of dice table is Dorothie Howell of NYC, on DMA's Philadelphia faculty.

Professional-looking dealers here are Allen Daniel of Kalmo Textiles and George Christensen of Selva's.

Dance Magazine's William Como and Rita Becker from Taffy's take bets from Ben Sommers of Capezio, Jack Wolfram from Beloit and Jack Gronau of Syracuse.

Norman Cohen of Baum's in Philadelphia (center) and Harold Cohen of Balletto, Inc., operate this roulette table.

Enjoying the gambling fever are, l. to r., Joe Rapoch of Capezio, and Kay and Howard Bachenheimer of Dazian's.



Vicki Gray of Hatboro, Pa. (r.) comes out with a lucky seven. Croupier is Eddie Hanf from Toledo, Ohio.

IN A RUT?

There once was a teacher
(Maybe like you!)
Who went through the years
With nothing really new.

The records she used
Year in and year out
She thought were the best
Without any doubt.

And then one day
Quite to her surprise
She heard a new label
That opened her eyes.

Here at last
Was just the thing,
Children's records
With lots of swing.

They're new, they're fresh
The tempos just right
To make your teaching
Sheer delight.

She's out of the rut
And happy I'll say,
KENN RECORDS you see
Have shown her the way!

You owe it to yourself to try KENN RECORDS. Terrific arrangements and fully orchestrated. Send for catalog on studio letterhead. Available direct or from your distributor.

RECORDS ROUTINES
SHEET MUSIC

KENN RECORDS

"for little dancers with big ideas"

155 Fieldcrest Drive, Pittsburgh 21, Pa.

RECORDS FOR TEACHERS

BY EVELYN LE MONE

Back at school again, and for us a continued effort to cover, as much as possible, the tremendous number of new dance study recordings released by many companies, for every field of dance.

Ken Phifer, teacher, and known throughout the country for his clever routines, has released a set of records that should certainly be an addition to the teacher's repertoire of dances for young students. These are recorded on single 45 rpm discs, with vocal on one side and instrumental on the other, allowing for the expediency of the teacher. All but one out of the twelve selections are recorded in 4/4 tempo. This one is "Fifi"—KR 112—a catchy 2/4 rhythm that is faintly reminiscent of Offenbach can-can music, with appropriate lyrics.

Record No. 118, "I'm Just A Ball of Fire," is unusual, in the respect that a change of rhythm is used to fit the lyrics and provide a provocative routine incorporating cha-cha, waltz, tango, rhumba and swing.

Record No. 113, "Saturday Night Hoe-Down," recorded at a little faster tempo than the remainder of the set, is suitable for children of any age level.

Record No. 111, "'We Don't Like Boys," is apparently designed for girls, with *very* cute lyrics. On the other hand, Record No. 121—"The Life of a Sailor Boy"—is definitely a routine for boys.

Records No. 120, "When I Grow Up," No. 119, "I Want to Be a Model," and No. 117, "Chippy the Chipmunk," are the best selections for the tiny tots, particularly the little chipmunk number. All children between the ages of 3 and 6 love to impersonate little animals, and chipmunks seem to rate high on the popularity list this season.

The remaining four records in the set include No. 115, "Wear Your Happy Face," No. 114, "I'm Always in Trouble," No. 110, "Lucky Me," No. 116, "Grandma, It's You."

These constitute the combined efforts of Tom Emmel, as musical director and arranger, and Ken Phifer, who supervised. Sheet music and clever routines by Ken are also available for these releases, which can be purchased from KENN RECORDS, 155 Fieldcrest Drive, Pittsburgh 21, Pa.

GOLDEN SHOPS in Greenwich Village

Leotards - Tights
DANSKIN - HELANCA
BALLETS - NET HOSE
SHEER TIGHTS
58 West 8th St., near 6th Ave.
Open Evenings
GR 7-3029

Whee!

Isn't it fun to be back at dancing school . . .

and with my new dancing shoes, and leotards . . . and tights . . . and everything!! from TAFFY'S.

SEND FOR FREE CATALOGS!

- **DANCE WEAR—Capezios, Danskins, accessories**
- **RECORDS—All brands**

TAFFY'S

CLEVELAND
138 The Arcade — PR 1-3236

DALLAS
6138 Berkshire — EM 8-7313

CHOREO PROUDLY PRESENTS
the newest, most exciting dance music yet!
Our latest twelve inch lp album featuring tap, jazz, modern, and novelty is suitable for the beginner to the advanced student.
12 GREAT NUMBERS

BUSTER AT HIS BEST

CH-300 LP

A SIDE

CHOREO SHUFFLE — Every age, tap and jazz.
TEEN TALK — Novelty jazz telephone number for teenagers.
TINY TOT PARADE — Beginner's tap and ballet.
BOOGIE IN THE STEEPLE — Novelty intermediate tap featuring chimes.
THE LID'S OFF—Exciting jazz and tap for intermediate to advanced.
BAILE ESPANOL — (Spanish Dance) Flamenco rhythm for intermediates.

B SIDE

RACCOON RAMBLE — All ages, Charleston novelty.
BARRE ALA JAZZ — Modern and jazz for class work or routine. Intermediate or advanced.
WALTZ CLOG MEDLEY — Medley of familiar Waltz clog tunes. All ages.
HOLIDAY IN MANHATTAN—Tap or modern for groups or solos. Advanced and professional.
TAPPIN' TOES — Perfect rhythm for beginners.
SAVAGE RITUAL — Primitive, modern, or jazz. New sound patterns for the dancer.

Available on Single Records After Sept. 1961

CHOREO RECORDS
Routines By BUSTER COOPER
Send for brochure
Order Direct or From Your Distributor.
CHOREO RECORDS Box 4952, Dallas, Tex

KONER *(Cont'd from page 38)*

a training area and intermediary experience for young dancers. Now this practice has been abandoned and dancers step from the classroom and its mirror to public performance before hundreds, perhaps thousands, of people.

Aggravating the situation is the mistaken idea that every modern dancer must be a choreographer—an idea which stems from the time when each dancer who broke with ballet had something to say and wanted to say it through dance. As a result, each fledgling dancer feels obligated to pass a self-imposed and often painful (to the audience) exam by presenting a program of original compositions. This costly and unfortunate practice has left the dynamic and challenging realm of interpretation virtually untouched. However, as greater emphasis is given the idea that not every modern dancer has to be a choreographer, more dancers may become interested in the art of performing.

The criterion of a finished dancer is not technical brilliance alone but a vital presence on stage. A performer must have "that certain something." For this reason some dancers never become performers. However, young dancers very often have that certain something but are prevented from releasing it by some block or some fear. Miss Koner tries to help them "peel the skin off the banana to find the fruit."

Her own first conscious awareness of the elements of good performing came about in 1945, the year she collaborated with Kitty Doner, a leading vaudeville and Broadway artist, on a series of dance programs for CBS-TV. Kitty Doner's admonitions taught Miss Koner the necessity for objective appraisal and gave her an insight into conscious artistry. Miss Doner would say, "Pauline, don't work so hard. You're using too much energy. It's always at the maximum. Hold back a little." And from this Miss Koner learned about controlled emotion—that it is not the amount of energy released that has impact but the amount contained. She learned to gauge how much energy to give out and how much to hold back. At maximum energy a movement freezes and so negates itself.

Later Doris Humphrey's directions caused Miss Koner to analyze even further the elements that go into successful performance. Miss Humphrey's remarks were always brief and to the point: "Where is your focus? Build the phrase slowly. Don't overdance. For goodness' sakes, find the light on stage and get into it!"

(Continued next month)

Alberts'
LEADING HOSIERY STORES
FROM COAST-TO-COAST

YOUR HEADQUARTERS
for FAMOUS
DANSKIN®
TIGHTS, LEOTARDS
trunks and dance girdles

Albert's features the complete DANSKIN line—all adult's and children's sizes, in a wide variety of basic and new fashion colors. Beautifully styled for ballet . . . and favored for leisure wear, sports, exercise. Finest quality at a popular price. Visit our nearest store, or write for illustrated catalog. Immediate attention to your requirements!

ALSO CHOOSE FROM ARRAY OF
ALBERT'S EXQUISITE HOSIERY IN
NEW HIGH FASHION COLORS

ALBERT'S HOSIERY STORES

New York City, N. Y. .....516 Madison Ave.
New York City, N. Y. .....519 Madison Ave.
New York City, N. Y. .....2113 Broadway
Yonkers, N. Y. .....3 Main Street
New Rochelle, N. Y. .....550 Main Street
Staten Island, N. Y. ....154 Richmond Ave., P. R.
Albany, N. Y. .....29 North Pearl Street
Boston, Mass. .....165 Tremont Street
San Francisco, Calif. .....7 Stockton Street
West Covina, Calif. .....2753 East Garvey, 16
Glendale, Calif. ....123 North Brand Boulevard
Santa Monica, Calif. .....1314 3rd Street
Hollywood, Calif. ....6330 Hollywood Boulevard
Long Beach, Calif. .....305 Pine Avenue
Chicago, Ill. .....4 South State Street

DANCE SUPPLIERS TO THE STARS

HOFFERT
CHICAGO THEATRICAL SHOE CO.

EVERYTHING FOR THE DANCER

"STAR OF THE MONTH"

CYD CHARISSE

Celebrated as one of the finest ballerinas in the country, beautiful and talented Cyd Charisse is also renowned in every phase of the dance. Her acting talents have starred her in both stage and screen where she will soon be seen starring in "Black Tights" for Magna-Todd A-O. Miss Charisse is currently filming "Two Weeks in Another Town" in which she co-stars with Kirk Douglas.

BACK TO SCHOOL Keep on your toes! Get the NEW colorful Hoffert catalog for a complete selection of quality shoes and dancewear. Now available for TEACHERS . . . Coast to Coast.

WRITE FOR YOUR NEW FREE CATALOG ORDERS SHIPPED SAME DAY RECEIVED

"WE SHIP EVERYWHERE"

HOLLYWOOD
6816 HOLLYWOOD BOULEVARD
HOLLYWOOD 28, CALIFORNIA

CHICAGO
6 EAST LAKE ST.
CHICAGO, ILLINOIS

Wolff-Fording . . .

Leotard and Tight Headquarters

DURENE — HELANCA — DANSKIN

BACK TO SCHOOL SPECIALS

BLACK DURENE LEOTARDS $2.40

BALLETS made Expressly for Wolff-Fording, Black - White - Pink $2.35 per pair

Black Patent Leather Shoes with graduated covered wooden heel including TOE TAP .....Size 8½ to 3 $3.95 pr. 3½ up $4.25 pr.

We stock complete line of Records

SELVA and E. B. SMITH TAPS

Readymade Costumes Famous Kraskin BATONS BOGEN or CALIFORNIA RECORD PLAYERS

Write on school stationery for catalogue

Est. 1893

The Complete Theatrical Department Store

WOLFF-FORDING CO. - Div. of GENERAL TEXTILE CO.

46 STUART STREET • BOSTON 16, MASS. • HA 6-6240

Keynes: Economist & Balletomane

(Continued from page 46)

ing the war; but, as Clive Barnes (Dance Magazine's London correspondent) has written, "it still conspicuously lacked the glamour associated with the foreign visiting companies." Then in February, 1946, "Covent Garden was reopened as a national lyric theatre by the Sadler's Wells Ballet. The British had got in first, and from then on their position was virtually unassailable."

Lord Keynes envisioned a spectacular opening of the Royal Opera House. *The Sleeping Beauty* was mounted. On opening night, February 20, shortly before curtain time, he suffered a slight heart attack — but he stayed for the performance. It was Lady Keynes, a Russian ballerina, who escorted the King and Queen to their seats to watch an English ballerina, Margot Fonteyn, dance Aurora. Might Keynes have watched this performance remembering the Russian ballerina in this same fairy tale twenty-five years earlier — and wondered about the symmetry of his relationship to this art?

With *The Sleeping Beauty* still in mind, he addressed the christening of the International Bank and Monetary Fund in Savannah, Georgia, the following month. Warning against the cheap political favoritism which could frustrate his humane visions of international financial aid, he said, "I hope there is no malicious fairy, no Carabosse, who has been overlooked in the invitations."

Lord Keynes suffered a final attack, and died peacefully in his country home on Easter in 1946, with Lydia at his side.

END

REVIEWS *(Cont'd from p. 27)*

tight on frames.

Each door concealed a cubicle illumined by its own light-bulb. At the outset, all of the cubicles but one contained a dancer. Two of the figures never emerged from their cubicles. The rest ventured forth in various combinations. And leading them all was a creature covered in black cloth punctuated with glistening spines.

The creature scuttled about — closing and opening the doors—leading a procession of dancers—tinkling a triangle—and at one point drawing forth from some mysterious body-aperture a checkered tablecloth. As for the other dancers—and a stunning company it was, led by Mr. Taylor, Don Wagoner, Linda Hodes, and Maggie Newman—they glided about, sallied easily into the air, seemed completely impersonal and yet created a sense of contact with each other. It was not the con-

tact of drama, but the contact of sharing an atmosphere. Finally all returned to their cubicles. Their lights went out, one by one, and the once-empty cubicle now contained the little black creature, with her costume in a crumpled circle about her feet.

What did it all mean? For some reason that was not important. It was a delicious dream conjured up by Mr. Taylor, by costume-and-set designer Rouben Ter-Arutunian, and by lighting designer Louise Guthman. And after all, how often is one privileged to gaze upon a dream?

Mr. Taylor also repeated his *Fibers* and his solemnly-funny *3 Epitaphs*. In both, as in *Insects and Heroes*, he used his inventive stage devices with a confidence and imagination happily reminiscent of Martha Graham.

The word "premiere" implies a new experience, as well as a new work. This was not really forthcoming in David Wood's *The Initiate*. Its conventional theme —a rite of initiation for a young girl— bore little surprise. But it did indicate that Mr. Wood has a sure command of form. And Marni Thomas was especially lovely.

And now for the repertory works—designed to offer performing experience to the Connecticut College dance students. Ruth Currier staged Doris Humphrey's *Brandenburg Concerto #4* (first movement) for one group. La Meri had another group for *Granada Suite*. The Humphrey work was agreeably performed, though with not much radiance. The La Meri opus, in four parts, remained inarticulate, for the dancers were totally unable to achieve a Hispanic body line.

Of course, one should not be too severe with a programming policy that allows scope for student dancers. It is one of the purposes of the Festival. Nor can one expect new works to be automatically successful. Instead, one must be grateful that so many were given a chance.

And yet one feels the need for more discrimination in the choice and arrangement of repertoire. The ideal would be for the American Dance Festival to have an artistic director not on its teaching or administrative staff—an impartial person with the absolute authority to say "yes"—and more important, the authority to say "no," even at the very last minute, to works that offer little promise after they have been in rehearsal all summer.

After all, the inflexible taskmaster is the "frontier of fire." It must be kept intact, no matter whose money is spent, whose feelings are hurt. *END*

STEPPING TONES presents

THIS FABULOUS ARRAY OF FULLY ORCHESTRATED NEW RELEASES

more music per record with compact 7" 33 1/3 rpm

50—**TAP N' PERCUSSIVE JAZZ**
Easy Does It—Percussion Cha-Cha-Cha
Boogie in Dixie—Jazz 2/4 Beat

51—**CAVALCADE OF JAZZ**
Swingin' The Blues—The 20's Roar
Rockin' The Boogie—Now Jazz

132—**CHILDREN'S JAZZ**
Rockin' The Scales
Old MacDonald Did Some Jazz

133—**WESTERN SONG & DANCE**
I'm A Pony—Knee-Deep Buckaroo
Western Barbeque (Vocal & Inst.)

134—**OUTER SPACE—JAZZ—TAP**
Rocket Rhythm—Solar Sand Dance
Comet Cakewalk—Martian March

227—**BALLET OF COLORS**
Gold—White
Blue—Red—Finale

228—**MODERN BALLET**
Legato—Valse—Allegro
Blues—Bolero—Jazz

901—**INTERNATIONAL DANCING DOLLS**
Indian—Dutch—Italian—Spanish
Tyrolienne—Oriental—Polish—Irish

902—**INTERNATIONAL DANCING DOLLS**
Chinese—Scottish
English—French—U.S.A.

903—**PRE-BALLET RECORD**
Simple Barre & Centre Floor
All in Rhyme—Fun—Voice on Record

10" 33⅓ L.P. **TAP & BALLET TECHNIQUES**

704—**GRADE 4 TAP TECHNIQUES**
Barre—Ctr Floor—Turns—3 Routines

705—**GRADE 5 TAP TECHNIQUES**
Barre—Ctr Floor—Turns—1 Routine

801—**BEGINNERS BALLET CLASS**
Warm-Ups—Barre—Ctr Floor—
1 Routine (Voice on Record)

802—**ADV-BEGINNERS BALLET CLASS**
Warm-Ups—Barre—Ctr Floor—
1 Routine — Voice on Record)

Al Gilbert routines available to all new releases.

SEND for catalog of records and routines

P.O. Box 64334,
Los Angeles 64, California

AS you are dedicated to the dance, so are we dedicated to the dance teacher. Ever ready to supply the best, the finest in fabrics, patterns and trimmings.

Write for details.

ASSOCIATED FABRICS CORP.

10 EAST 39th STREET, NEW YORK 16, N. Y.

Maurice = VALUES

continuing a tradition

Each Fall with the opening of school Maurice continues the tradition for distinguished Danswear.

The superb quality and elegance is surpassed only by the excellent values. Maurice's glorious new Fall lineup includes Leotards, Shoes, Accessories and all the latest Dance Records. Our inventory is full at all times so you can order with confidence.

Maurice honors your order by shipping only the finest quality merchandise and, at surprisingly low prices. Maurice honors your order by shipping to you on the SAME day your request is received. Maurice NEVER substitutes.

If you demand perfection . . . If you need "same day" service . . . Maurice stands poised awaiting your command. Maurice has served the dance profession—student, teacher and professional—for over 40 years. "MAURICE . . . the name that's a mark of integrity."

TEACHERS: WRITE FOR YOUR FREE CATALOG ON YOUR STUDIO STATIONERY

Our handsome new 1961-62 catalog is ready with pages of apparel, accessories and recordings . . . write today for your free copy.

Send me DANCEMAGAZINE

☐ NEW ☐ RENEWAL

For: ☐ 1 YEAR — $6.00

☐ 2 YEARS — $11.00 *(you save $1.00)*

☐ 3 YEARS — $15.00 *(you save $3.00)*

(Add $1.00 per year for South America and foreign)

☐ PAYMENT ENCLOSED ☐ BILL ME

☐ *Teacher* ☐ *Professional* ☐ *Student* ☐ *Patron of the arts*

Please Print

Name_____

Address_____

City_____ Zone____ State_____

DANCE Magazine **231 W. 58 St.** **New York 19**

IDYLLWILD *(Cont'd from page 30)*

arms hanging down perpendicular. Their step was simple, a monotonous advancing and retracting of first one foot, then the other.

To their right three girls dressed in blue formed a staggered vertical. Their dance was a variant of the same machinelike monotony. Suddenly one girl and one boy broke from the ranks to skirt around one another appraisingly. Questioning looks from the group brought them back. Was this a comment on those who conform for fear of not conforming?

The light of episode three rose on a stage full of dancers lying with their heads directed stage left. Men and girls were mixed, but sex seemed to have no part in the action. All were in tatters. The movements were abortive, spasmodic, never resulting in fulfillment.

An arm was raised by one, a body thrust up by another; some cried out, others rose to their feet. But for all the effort, all returned to the floor.

Many thought this was Hiroshima. The intention was not, we believe, so tragic. More likely it is the interpretation of a newcomer to whom American would-be artists seem not devoted enough, not sufficiently persistent in their efforts to rise above the group.

The concluding work of the evening was, quite properly, *Portrait of a Woman.* This is substantial dance theatre with much appeal. The problem that Loring chose to probe is the inability of the Woman to mesh with her environment.

As a child she is an outsider at play. As an adolescent she can't get along with other girls. Every encounter with a boy leads to a wrong ending. Her first lover offers her a scarf, pink and studded with golden sequins. This becomes the symbol of sophistication and money, the epitome of the false values she embraces.

The one man she wants rejects her. She is alone, outside the sphere of the stodgy married folk she grew up with, and at last revolted by the fat man who was once her beloved. At the close of the ballet a rocking chair is lowered from above. She sinks into it, wrapped in her scarf.

Melanie Alexander did wonderfully well as the Woman. Jim Penrod, as the Young Boy in the latter part of the Woman's life, brought *Portrait* its high point of intensity. George Allen's costumes were unobtrusive and effective; Don Bradburn's set quite workable and satisfactory.

Of the three works, certainly Loring's have the best chance to survive. At future performances of *Quotation,* it is proposed

to introduce each episode with dialogue that will include the quotation by Willy Lee Smith to be danced. Besides being appealingly bright, *Quotations* has the advantage of flexibility, since any number of remarks could be strung together.

Portrait, while undoubtedly a work of importance expertly presented, was still less at its premiere than it might have been —for two reasons. First, it takes great artistic maturity for anyone to portray a lifespan in the half-hour of a one-act ballet. Second, Mr. Loring chose not to vary the movement style to suggest age. Had Bella Lewitzky danced the Woman (it is rumored that she was asked to, but could not fit it into her full schedule), *Portrait* might, even despite the second limitation, have been totally successful as dance theatre. As it was there was enough excitement in it to make us look forward to future performances.

Audiences at Idyllwild range from high-school neophytes to out-of-state teachers to dancers who have stopped performing but keep in contact through work and related fields, and others in the wide range of passionate dance enthusiasts.

There is a deep pleasure in the shared interests that bring them to Idyllwild. And when presented with world premieres of provocative and important works, as they were on this occasion, it is not surprising that the discussions that ensued lasted far into the night. *JOHN DOUGHERTY*

IN THE NEWS

FROM PERU: Elsa Leon, lead dancer of Kaye MacKinnon's Ballet Peruano, in "Rites of Paracas," based on pre-Incan themes. Co. made extensive 1st tour of Europe this summer, including prize-winning appearances in Spain's TV Festival of Spanish-American Folklore.

Designed with Dancers in Mind...

Top fidelity PNEUMATIC SOUND produced by exclusive baffling system of 8-inch self-contained dual cone extended range speaker.

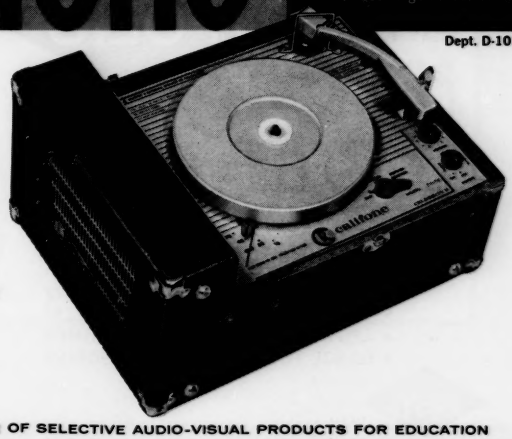
★ 4-speed 9" turntable with cushioned cork top and built-in 45 RPM adapter. ★ Transformer-powered straight AC amplifier. ★ 12 watts peak output. ★ Variable speed motor for rhythm control from +5% to —20% of any standard speed. ★ Floating motor and deck prevents groove jumping and acoustical feedback. ★ Plays 7" to 12" records with lid closed. ★ Dual needle plug-in ceramic cartridge. ★ Safety pickup arm with locking arm rest. ★ Wide range tone control. ★ Heavy-duty 3-wire power cord. ★ Convenient power cord storage compartment. ★ Chrome kick-proof grill. ★ Output jack for headphones, accessory headphone jackbox, or external speaker. ★ Du Pont Fabrikoid® covered carrying case with metal corner protectors.

califone presents the CELEBRITY II Model 7V-7C classroom phonograph with variable speed rhythm control at a new low price

SOUND LEARNING THROUGH LIVING SOUND

califone

Rheem califone CORPORATION
5922 Bowcroft Street
Los Angeles 16, Calif.
Dept. D-10



DIMENSIONS:
17¾" x 13⅛" x 9"

WEIGHT: 20 pounds

LIST PRICE:
$129.75 (+ F.E.T.)

PROFESSIONAL USER NET:
$86.50 (+ F.E.T.)

FOREMOST MANUFACTURER OF SELECTIVE AUDIO-VISUAL PRODUCTS FOR EDUCATION

They'll CLICK Their Heels FOR JOY...

with BEN & SALLY'S DANCE FOOTWEAR AND ACCESSORIES

Yes! Students and teachers alike will shout with glee and leap with joy at our new and exciting line for the coming Dance season. As always Ben & Sally brings you everything for the dancer. Workmanship, quality and 37 years of know-how. Not to mention the kind of fast and dependable service you want.
This season . . . feature . . .
Ben & Sally and you'll really give them something to dance about.

Send for Free Catalogue.

Ben & Sally
SERVING THE DANCER FOR 37 YEARS

619 W. 54 STREET, N. Y. 19, N. Y.

Agencies in Principal Cities

FOOTWEAR BY THE ORIGINAL *La Mendola*

#100 Suede Toe (Student)
#101 Alonzo Professional
#102 Mendola pleated suede toe
#104 Ballet Slipper short elk sole, flexible.
Black, white, pink, red, blue.

#104

Dance Footwear by
LA MENDOLA, Inc.

Catalog on request.
17 East 16th Street,
New York 3, N. Y.

ONLY $3.50 PER MONTH for a 3 line ad, in our yearly listing of Dance Schools. 12 Time Contract only DANCE Magazine, 231 W. 58th St., N. Y. 19, N. Y.

Loshin's / EVERYTHING FOR THE DANCE AND THE DANCER

NOW AVAILABLE!

Loshin's DANCEWEAR PORTFOLIO FOR 1961-1962

Just off the press! The newest, latest, most complete catalogue from America's one-stop center for every dancewear need. A full selection of
• LEOTARDS • RECITAL COSTUMES
• DANCE FOOTWEAR • ACCESSORIES

NEW!

With Loshin's Dancewear Portfolio . . .
Complete! Accurate! Easy-to-Read!
Loshin's DANCE RECORD CATALOGUE

We are distributors of CAPEZIO and DANSKIN products

Loshin's COSTUME CENTER / 215 East 8th St. Cincinnati 2, Ohio

Send Today for your FREE COPY! Teachers: Write for Group Prices

TAP SERIES

SUMMER SCHOLARS

BY PAUL DRAPER

With apologies to Thomas Paine, I should like to dedicate this article to the proposition that dancing is an all-seasons, all-weather campaign and a love without end. Its conquest brooks no intermittent assault nor inconstant wooing. The spoils of a seldom victory vanish quickly without steady replenishment.

But the summer is a holiday. What better time to study?

And conventions are the clearing house for the oh, so valuable material for next season. What better place to learn?

The better time is always, and the better place is wherever you are and can make use of your sinews, bones, muscles, and head.

I am suggesting that you rely more on yourself. The responsibilities of a dancer, student, or teacher are great indeed, and it is difficult to find time, or even inclination, to pay court to the muses.

Let me review the inconstancies in each department and offer some possible solutions.

the dancer

Who has not heard the cry "If I could only get a job and make some money I could take class every day"? Indeed you could, and the discrepancy between the possibility and its realization is a matter of will power; or perhaps the decision about the relative values of taking class or doing something else, particularly after a late night. In this realm I can offer little help; see your ancestors and early environment. I do know that the security of working makes it more difficult to study and practice. You work. You have it made. Especially if it's a long time between jobs. The visions of being carried out of the theatre on the shoulders of an admiring audience so becloud the real scenery that an objective view about your dancing becomes almost impossible.

There is, however, another area in which the working dancer often misses an opportunity to advance himself, and it has very little to do with the conflict between the dream and the reality, or the intent and the act. This is in the professional dancer's relationship to the choreography that directs, and limits, his dancing. It is seldom that someone else's choreography will

exploit your best steps. You don't do good extensions; the dances are full of extensions. You do great knee slides; there's not a knee slide in the show. But you mustn't worry about not being able to do what you would like to do. Be consciously aware of another person's favorite movements and do them, even if you don't do them well. If you have a solo spot you won't be faced with this problem, since that dance will naturally be made to suit your own style. But in everything else you can help yourself a great deal by not allowing dissatisfaction to turn you into an animated puppet. A real awareness of alien line and movement can help you more than you would imagine. Don't just work on the things you can or can't do. Work on the parts you don't like as well. Don't try to make subtle changes to suit your skills. Become skillful in the original. You may never have to do these particular steps again, but you will become a better dancer by doing them. And you will be studying all the time you work. Make use of what you have to do rather than letting what you have to do use you.

the student

Students are divided roughly into two classes. There are those who study because their families think they should do something outside the academic school curriculum, but who have no real interest in dancing. And there are those who really do want to dance. It is the latter who are most often guilty of the fairweather approach. The serious desire to dance is often an excuse for not devoting as much time and effort as is necessary. In case this sounds contradictory, I ask you to consider how often the serious student comes to look on the teacher as a priestess-goddess-parent and the dance classroom as a cathedral. The teacher and the school are in some instances responsible for this attitude, but more often it is the student who creates the images. In so doing the student limits the process of learning by not relating to what is outside the classroom. When the teacher and the class become the full repository of dreams and hopes, one's own responsibility assumes a minor role. The summer sun and gentle breezes of study under much-loved tutelage can make one unaware of the inclement weather outside. But it is outside that you learn to dance. A teacher can show you what to do. But the meaningful use of this knowledge is the product of your realization of your total environment, everywhere and all the time.

(The case of the teacher as a summer scholar will appear next month.)

Curtain Call Costumes, inc.
Box 583 — York, Penna.
Famous for Continuous Leadership in Ready Made Recital Costumes
Manufacturers & Designers

"SHOEING" THE DANCER FOR 25 YEARS!
Kling's . . . FOR THE VERY BEST in DANCE FOOTWEAR!

best low-cost ballet shoe available!
LAMBY-KLING BALLET SHOE
AMAZINGLY LOW PRICED AT ONLY 2.85
Now, the experience and manufacturing skill of Kling's 25 years is reflected in a truly economy-priced, high quality ballet shoe. Made of soft capeskin leather with pleated toe, short elk sole, canvas lining. Black and White. Child sizes 8½ to adult size 9.

Teachers! Write For KLING'S Stock Plan!

• Black • White
• Aqua
• Yellow
• Pink • Red
• Bronze
• Orange
• Plum
• Brown
• Light Blue
• Chartreuse
• Green
• Lavender
• Royal Blue
• Tan • Grey
• Fuchsia
• Purple
double stitched
KLINGRITE BALLET SHOES
AVAILABLE IN 19 COLORS, ONLY 3.85
Soft, glove fitting cowhide leather ballet shoes made on a toe shoe last . . . it points with the foot. Exclusive Double stitched soles and insoles give more wear, more service! Full canvas lining! Pleated toe. Available in 19 colors! Sizes 8½ child to 9 adult.

Klings Theatrical SHOE CO.
218 S. WABASH AVE.
CHICAGO 4, ILL.
HArrison 7-2028
NOW! WRITE FOR FREE CATALOG!

Algy DANCE COSTUMES
Algy DANCE COSTUMES
Algy DANCE COSTUMES
Algy DANCE COSTUMES
Algy DANCE COSTUMES
Algy DANCE COSTUMES
148 West 24th St.
New York 11 N.Y.
over 50 sequin costumes "to dance in"... ballet to specialty numbers
for your free copy—
Please return request on your school stationery.

Look better • feel better, dance better — in the fabric that fits like a glove . . .

ARTISTIC

Helanca STRETCH

NYLON

The Caroline Leotard Black, copen, royal, red or white.
Child's sizes, S, M, L, **$3.50**

Scoop Neck, Long Sleeve Leotard for adults, sizes S, M, L. Black, copen, royal, red or white **$4.95**

Circle Flare Skirt, also made of Artistic's Helance Stretch Nylon, to match or contrast **$2.95**

Teachers! Send for free catalog, THE NEW LOOK IN DANCE **FASHIONS FROM THE NATION'S CAPITAL.**

Mail Orders Filled—Add 25c postage

ARTISTIC
DANCE FASHIONS Inc.
1124 Connecticut Ave. N.W.
Washington D.C.

– Teachers –

Quality Dancewear at Lower Prices

BALLET SHOES — $2.35
Kid Pleated toe-elk sole-Lined
Black - Red - White - Pink

• • • • •

TIGHTS—FULL-FASHIONED
100% HELANCA Stretch Nylon
Child's - **2.10** Adult's - **2.50**

• • • • •

DURENE LEOTARDS
Short sleeves, zipper back. Black or colors
Child's - **2.25** Adult's - **2.65**

• • • • •

HELANCA LEOTARDS
Scoop Neck-Long Sleeve, Black or colors
Child's - **2.75** Adult's - **3.65**

• • • • •

Send For Catalog and Wholesale Prices

Irene's DANCEWEAR

83-46—249 St., JAMAICA 26, N. Y.

QUESTIONS
ABOUT DANCE FOR CHILDREN
ANSWERS

BY VIRGINIA TANNER

Q. *If I want to be a dancer, do I have to study ballet?*

A. If you want to be a professional dancer, you should get the very best kind of training in every kind of dance technique that you have time, energy and finances for — but remembering always to hold the major effort for whatever you intend to concentrate on, since hardly anyone can be equally great in all forms of dance. But any dancer should know about the principles and the technique of the other forms. Modern dance, for instance, has a great deal to teach a ballet dancer. The idea is not to imitate a style, but to learn the principles.

Q. *How soon will my child be able to transfer from creative work into ballet?*

A. By the time she's 9. If the style of ballet is what she wants, she'll find that everything she has learned will be of value to her. But if she prefers to continue with modern dance, she'll continue to develop just as beautifully as she has up until now.

Q. *Will she have to start at the beginning of ballet training?*

A. Maybe, but she will make very rapid progress, since she has already been carefully exposed to proper body alignment, discipline, balance, and a good sense of phrasing (this is especially important in ballet). She should be able to transfer all of these into any kind of dance.

Q. *Can ballet and modern class be related?*

A. If only the ballet class provided an opportunity to improvise with the tools of ballet, the student would enjoy greater freedom and even greater appreciation of ballet technique. When there is the opportunity to work with the tools, then technique becomes exciting, for technique is only a tool. If you use it only as you are told to, it is limited; if you find your own ways to use it, still within the discipline of its form, the response is more personal. For instance, you use ballet movements in place, in space, a phrase in one plane, a phrase in another, etc. This is also a way to stimulate a talent for composition.

Many important voices in ballet say that choreography cannot be taught. I disagree. Talent cannot be taught. But the approaches, the forms, the elements of composition can certainly be taught.

NOTES, GREETING — and CHRISTMAS CARDS
also suitable for framing in exquisite gift box

from beautiful photographs of your favorite

BALLETS and DANCERS

Adams, Alonso, Bruhn, Eglevsky, Hayden, Markova, Tallchief, Wilde, Youskevitch, in Swan Lake, Les Sylphides, Nutcracker, Pas de Trois, Electronics, Pas de Deux.

Box of 10 *notes and envelopes* $1.50

Mail your check or m.o. to

Color Cards Co.
Dept. DA, 550 Fifth Ave.
New York 36, N. Y.

New from "Hollywood"

PIROUETTE

Stunning
Square Neck
"V" Back
Stretch Nylon

One of many exciting originals from "Hollywood".

Write today for FREE "Hollywood" Catalog.

Hollywood DANCEWEAR COMPANY

6512 VAN NUYS, BOULEVARD
VAN NUYS, CALIFORNIA

now from

RUSSELL RECORDS the...

NEW COMPACT 33!

"dance record of the future"

CHECK THESE IMPORTANT FEATURES OF THE NEW COMPACT 33—

- Easy to use—small center hole. Eliminates use of adapters!
- Easy handling and storage—Same Size 45 rpm!
- Special "rim drive" feature protects record grooves, provides longer record life!
- MFG. of Polymax, the new "anti-static" high fidelity plastic by Research Craft!

ALL Russell Records listed in the New 1961 Fall catalog (including 18 new records) are available EITHER on the "New Compact 33" OR "Standard 45 rpm."

A Free Sample COMPACT 33 Record WILL BE MAILED TO ALL DANCE TEACHERS ON OUR MAILING LIST IN SEPTEMBER! (If you are not on our mailing list, or have moved, Send the Coupon To—RUSSELL RECORDS, INC. • 1403 Callens Rd. Ventura, Calif.

DANCE TEACHERS ONLY!

PLEASE PLACE MY NAME ON YOUR MAILING LIST TO RECEIVE A Free Compact 33 Demonstration Record and New Fall Catalog.

☐ Owner-Teacher ☐ Teacher ☐ Asst. Teacher

Name (print)_____

Address_____

City & State_____

Studio Name_____

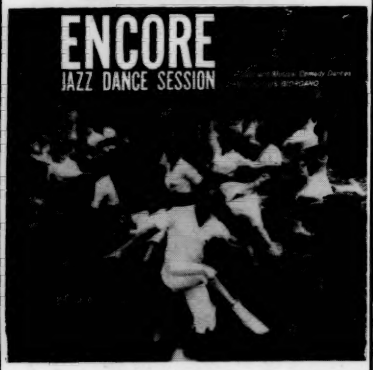
Studio Address_____

(If you have moved within the last year, please list former address)

_____

Orion
HIGH FIDELITY RECORDS

New Routines Created By
GUS GIORDANO



LP 103: 33⅓ rpm
(Stereo or Monaural)— Four modern jazz routines, two musical comedy routines and three drum warm-up selections. *Notes available.*

OS-1015A - 45 rpm THE PARTY'S OVER — Intermediate modern jazz routine of teenagers. *Notes available.*

1015B - GRAND OLD FLAG — Musical comedy march production for children or teenagers. *Notes available.*

OS-1016A 45 rpm — FEVER Intermediate modern jazz routine for teenagers. *Notes available.*

1016B — THE ELDER Same dance routine. *Notes available.*

Write for Current Release List
ORION RECORDS, INC.
622 Davis Street, Evanston, Ill.

KALMO TEXTILES, INC.

FABRICS • TRIMMINGS
RECITAL LEOTARDS
SKETCHES • PATTERNS
ACCESSORIES

KALMO TEXTILES, INC.
123 W. 44TH ST., NEW YORK 36, N. Y.
JUDSON 2-5185

BALANCHINE *(Cont'd from page 43)*

shoes and clean tights, that would be fine. I wouldn't even dream of anything else. I wouldn't want to spend hundreds of thousands on a production—I wouldn't know how. I don't want people to be overdressed, nor do I want a marble staircase or gold knobs. Reinhardt, I remember, had real gold doorknobs in his productions. Ten thousands dollars went just for knobs. In the Maryinsky Theatre in the old days, every week or so in a Moussorgsky opera they burned down a two-story house that you could have lived in. But we don't want that. We're not very expensive, really.

Interviewer: *Do you believe in a state-subsidized ballet?*

Balanchine: I believe in it absolutely, but not only for the ballet, for the theater also. Every art should be subsidized. In America the government cannot spend money on the arts without the consent of the people. But the people should *want* to spend money on the arts, and they should be helped spiritually and intellectually by the government. The beauty of this country, you see, is that it is a money country! Everything can be bought—except soul. We can buy all the soap we want, it's very cheap. But after we're very clean, after we've eaten lots of butter and milk and we feel a bit sleepy, we don't know what to do with ourselves. You hear people say, "I want to kill my time; I don't know what to do with it." I say, "Give it to me, I don't have enough." Unfortunately, you can't exchange things like that. That's where the soul comes in. But nobody advertises soul. Nobody even mentions it, and that's what we lack. We lack the awareness, not the feeling. For there *are* people, lots of nice people, who *pack* the City Center, because even if they're poor, it's not very expensive for them and they can spend three hours looking at something nice—we have a beautiful orchestra and wonderful dancers. And I feel sure that eventually such people will get together.

You see, the power of admiring things, which exists, is lost because everybody is doing it on his own and for nothing. Every once in awhile people agree. We meet and we say, "Do you see that little flower? How beautiful it is." "Yes, I see." Well, let us be people who look at flowers together. Let us have a million people saying that a rose is a beautiful shade of pink. There must be organization and agreement between all of us who love beautiful things. And when fifty million people will say loudly, "I love this beautiful thing," the power will be there. *END*

GONI (hand-made) **CASTANETS**
Ranging from $8.50 to $20.00
For Children and Adults
SRA. TRINIDAD GONI
3238 Terzilla Place
Los Angeles 65, California

PERSONALIZED SERVICE for TEACHERS
Recital Plans
Tap and Ballet Routines
Costume Sketches
ANN DANSETTS
5733 4th St., N.W., Wash. 11, D.C.

EDNA LUCILE BAUM
offers
USABLE DANCE NOTES for TEACHERS: Dances—Technique—Ballet Variations
Send for Catalog To:
660 North Dearborn Street, Chicago 10

FOR YOUR DANCING NEEDS
Circle ⊕ Fabrics
141 WEST 47TH STREET
NEW YORK 36, N. Y.
Circle 7-2260
CATALOGUE SENT FREE TO SCHOOLS

KATE SHEA
Fabrics & Accessories for dance schools.
Everything for your costume needs.
Send for price list
112 West 44 St., NYC JU 2-1734

FOR TOPNOTCH PERFORMANCE
MACK'S TAPS
QUALITY TAPS FOR OVER 50 YEARS
FRANKE MANUFACTURING CO.
2330 W. Fullerton Ave. Chicago 47, Ill.

Star Costumers
145 West 45th Street
New York 36, N. Y.
Creative Dance Costuming for Children
Write for Information

JNOTATION
ROUTINES
Home Study Course
LETICIA JAY
10 E. 85 St., N.Y. 28 RH 4-7588

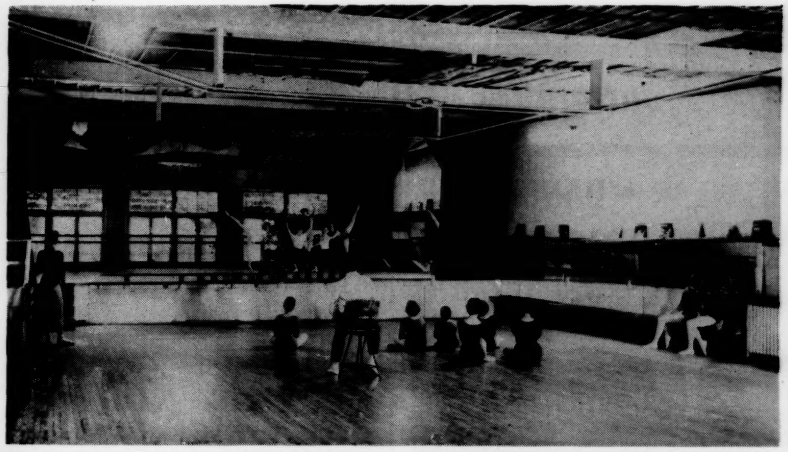
FREE — 1961 TROPHY CATALOG
Our discount plan enables you to award beautiful engraved trophies to deserving students at a modest cost. Write today on your business stationery for details.
Ralph A. Tigniere & Son
P. O. Box 5002, Charlotte, N. C.

SCHOOLS AROUND THE COUNTRY

BALLET IN THE ROCKIES

The ballet-conscious, mile-high city of Denver has been witnessing a flurry of activity at one of its newest schools, the Ballet Arts Center. The studio was opened last September by Larry Boyette, who was a member of Metropolitan Opera Ballet and American Ballet Theatre, in the spacious facilities of the former Ballet Theatre School of Denver. Already its school company (eleven students are also members of the Denver Civic Ballet) has given numerous performances and demonstrations. Last month it presented *Cho-Cho-San*, ballet by new faculty member George Tomal, also ex-ABT, on station KOA-NBC.

"Swan Lake," act 2, featuring Larry Calvert and Camille Crosby (above), was seen this spring by an audience group of young local ballet enthusiasts who call themselves The Cygnets.



Above: Rehearsal in the Ballet Arts Center studio, which has its own stage and can be converted into a theatre. Below: "The Hood of Forgetfulness," a children's ballet by Larry Boyette, will have a series of repeat performances in November.

I HAVEN'T ASKED FOR A GYM EXCUSE IN AGES!

Many Tampax users feel that internal sanitary protection all but does away with differences in days of the month.

In the first place, you're completely unhampered. Tampax® is out of sight, out of mind. There's no chafing, no irritation—in fact, you can't even feel Tampax when it's in place.

Then, too, you feel cleaner, nicer, fresher. Odor can't possibly form. Changing and disposal are simple. You lose your self-consciousness about a trying time of the month.

Every girl knows that "the blues" are common at certain times. The comfort and convenience of Tampax helps do away with part of the reason for your depression. You can't help but feel brighter, more cheerful. Try Tampax and see for yourself.

NO BELTS
NO PINS
NO PADS
NO ODOR

Your choice of 3 absorbency sizes (Regular, Super, Junior) wherever such products are sold.

TAMPAX Incorporated Palmer, Mass.

"WHIRL-A-WEVE" *
FASHIONS PRESENTS

Style #160A Round Neck and V Back Combination
colors: black, royal blue, red, kelly brown.
all colors trimmed with white or solid.
specify which one desired. cap sleeve or
short sleeve $5.95
long sleeve $6.95

Style #38 Grecian
something new in tunics, our new grecian with the turtle neck adds more style and beauty to this garment. it comes in celanese jersey in the following colors: black, red, royal blue, white, pink, and aqua.
priced $6.95

WHIRL-A-WEVE CREATION BY CHATILA where quality and styles excels for those who want the best. these can be purchased through our local agents. write to us for our agent nearest you.

A. Chatila & Co. 5719 18th Ave., Brooklyn 4, N. Y. BE 6-6155
* Reg. Trade Mark #688305 U.S. Patent Office

Headquarters for

FOOTWEAR • DANCEWEAR
• FABRICS
TRIMMING • ACCESSORIES

Fine brothers
727-729 South 4th Street.
Philadelphia 47, Pennsylvania

- Fast and Efficient Service.
- Orders shipped within 24 hours.
- Large selection of quality fabrics, trimmings and accessories at value-packed lower than ever prices.

TEACHERS: *Write today on studio letterhead for our free illustrated catalog . . .*

VALUABLE $1 COUPON

FREE *Special "Get Acquainted" Offer!*
THIS COUPON entitles Teachers to $1.00 toward any purchase made from our 1961 Catalog or our COLORFUL, NEW 1962 Dance Catalog, or on any purchase made in our Hollywood store. (Catalog available on request.)
This "Get Acquainted" offer is limited to TEACHERS only and is our GIFT to you for selecting Hoffert (in Hollywood) as your complete source for "Everything for the Dancer". Orders filled and shipped promptly . . . everywhere! OFFER good only for purchases made from Hollywood, California headquarters and expires November 30, 1961.

EXCLUSIVELY AT
HOFFERT *of Hollywood*
Chicago Theatrical Co.
6816 HOLLYWOOD BOULEVARD • HOLLYWOOD 28, CALIFORNIA

TERPSICHORE *(Cont'd from page 49)*

The effect of a strong personality with a vital interest in dance seems to radiate throughout an area. Such a personality is Dorothy Alexander, well-known director of the Atlantic Civic Ballet, who in 1927 initiated a creative arts course in the Atlanta public school system which continues to affect every child who lives in Atlanta.

If the strong dance-minded personality in a community happens to be affiliated with a college where future teachers study, then dance ideas travel like seeds in the wind, and many take root and grow. Dr. Ruth Evans, professor at Springfield College, Massachusetts, was one of the first to recognize the contribution of dance to the development of the "whole child." She tells of an entire elementary school in Springfield that undertook a dance project.

The theme was Browning's *The Pied Piper of Hamelin*, a favorite poem of one of the sixth-grade classes. They liked to read it and talk about the characters, since they had a student council of their own. "Imagine those snooty councilmen deciding not to pay the poor Piper," one child commented, "Show me," the teacher said, and that is how it all started. Soon the entire school was involved. The sixth graders decided that the younger children would do better as the rats and children. Another class had a Bavarian folk dance they had learned that would go well in one of the village square scenes. Other classes worked on scenery, costumes, etc.

A school-wide production like this does not happen just by chance. An atmosphere has been developed in which both teacher and child feel free to make suggestions, to think creatively in dance.

The ways in which dance has come into the public schools throughout the country are, as we have seen, extremely varied. But whatever the source, the presence of dance in the public schools is a fact. These are things that are happening now. What the future holds for dance in education depends not only on the educators, but upon the attitudes of the public and of the dance professionals as well — subjects for future discussion. *END*

#1 Golden Season (Antique Gold)

#2 Holiday Stars (Vibrant Royal Blue)

EXCLUSIVELY DESIGNED HOLIDAY GREETING CARDS OF DANCE

Colorfully detailed to perfection and designed expressly for DANCE MAGAZINE

. . . French fold (four folds) on top quality stock (folded size 4¼ by 5½), and each with its own matching envelope

Inside — in color, the message "SEASON'S GREETINGS" to make your card appropriate for any holiday of the season.

#3 Petite Dreams
(Antique Gold background — figures in white and vivid green — both back and front)

Schedule of prices:
(minimum order: 25 of one card)

25 of one card — $3.00
50 of one card — $5.00
100 of one card — $8.00
200 or more — $7.00 per hundred

USE THIS HANDY COUPON TO ORDER YOUR CARDS

Send the following cards (Minimum: 25 of one card)

Quantity	
_____	#1
_____	#2
_____	#3

*** Add 20c postage for each 25 cards ordered**

My ☐ check ☐ money order in the Amount of $_____ is enclosed.

N.Y.C. Residents: Add 3% sales tax.

Name_____

Address_____

City_____ Zone_____ State_____

DANCE MAGAZINE 231 West 58 Street New York 19, N. Y.

WORKING ON RECITAL PLANS?

Maharam is busy planning
new ideas to make your next show
a big hit! See our costume designers
for exciting new thoughts to help
with your forthcoming recital problems.

A limited number of our new 25th Costume Fabric Revue is now availabe to schools only. Address on school stationery.

THE HOUSE OF SERVICE

MAHARAM
FABRIC CORPORATION

NEW YORK:
130 W. 46th St.

CHICAGO:
412-20 No. Orleans St.

LOS ANGELES:
1113 So. Los Angeles St.

COSTUME
FABRICS
TRIMMINGS

DANCE
TOGS
ACCESSORIES

222 POWELL STREET SAN FRANCISCO

SPECIAL PURCHASE SALE EXTRAORDINARY

Just One Thousand Pairs

FREED'S of LONDON — Royal Ballet

Professional TOE DANCE SHOES

Hand Made
Expando Box
Light Weight
(Reg. $6.95)

SPECIAL
$4.95
pr.

Pink Satin
Pro-Flex Arch
N & M width

Price plus 4% Calif. Tax PLUS 25¢ P.P. Incl. NO C.O.D. ORDERS

Fast, Dependable Mail Order Service. Catalog to Teachers only

Lew Serbin — Dance Art Co., 222 Powell St., San Francisco

Name_____ Color_____ Size_____

Address_____

City_____ Zone_____ State_____

CHOREOGRAPHY CONFERENCE

(Cont'd from page 47)

ment-range; and others were able to free themselves considerably from work patterns that had limited them in the past. The dancers responded nobly to the unfamiliar accents and work methods of strange directors.

On the second day the directors were asked to create an A-B theme, the "A" being an entrance for their group, the "B" being the middle section, to conclude with an exit. This project was to have a set rhythm and number of bars, for which, after the dance was arranged, the pianist would improvise music.

This proved to be by far the most difficult work. Both directors and dancers had to remember choreography, bar-signatures and phrase-lengths; and one choreographer (myself), being over-ambitious, and working with five dancers all of different heights and from different companies, while attempting some interesting Balanchine-like patterns and convolutions, finally found his dancers so incredibly interwoven that they had to be torn apart and receive first aid.

On the third day the project was to develop a choreographic idea to a Haydn theme and variations. "Oh, the joy of working with music again!" was the general reaction. One after another, fresh, alive, and ingenious works were shown, with a remarkably heightened standard of choreography.

The fourth day was devoted to rehearsal of works choreographers had created on their own companies prior to the conference, using either a rigaudon by Ravel, or a movement from Bach's Italian Concerto. On the fifth day these works were shown and discussed, as well as other outstanding or interesting works created during the week.

The results of all these sessions were openly and frankly evaluated after performance by all other directors and many of the observers, and quite often choreographers were able to view their own works, point out weaknesses, and, acting on suggestions, were able to improve them.

The afternoons were given to sessions on either make-up, point-work, grooming for the stage, costumes for ballet, or lighting and staging. Evenings were devoted to music, and a general analysis of musical structure, with visual illustrations arranged on the spot by various directors—which process was christened "instant choreography." Here again, startling results were obtained. The two "voices" in a Scarlatti piano piece were illustrated by one choreographer using an elaborated style, while

another, struck by the formality of the piece, gave it a clipped Spanish flavor. The viewers found both illustrations completely valid.

Each day concluded with a round table discussion on the day's work, and a session during which tapes of contemporary American music (made possible by Ford Foundation and Rockefeller grants) were analyzed for dance possibilities. These sessions usually finished around midnight, but quite often continued after that time. One of these late night discussions received considerable impetus from Miss Hering, who had previously analyzed for those present the writings of five dance critics.

Dancers and observers participated in the conference far more than was originally intended, which is yet another reason for the remarkable ambiance achieved.

The observers have now a healthy respect for the ideas and aims of the regional ballet companies. Having seen the directors and dancers in action, they know that this is no game, no cocktail party with light conversation—this is for real.

It is my deliberate intention that no director's name be mentioned in this article, that no one company be spotlighted for its work, and that no one person or aspect be stressed. For the most noteworthy aspect of the whole conference was the impersonal, un-self-seeking attitude of all concerned. That week of self-examination and of criticism accepted was a baptism of fire, a fire which refined both directors and dancers, and I hasten to add that I use the verb in the steel-true sense.

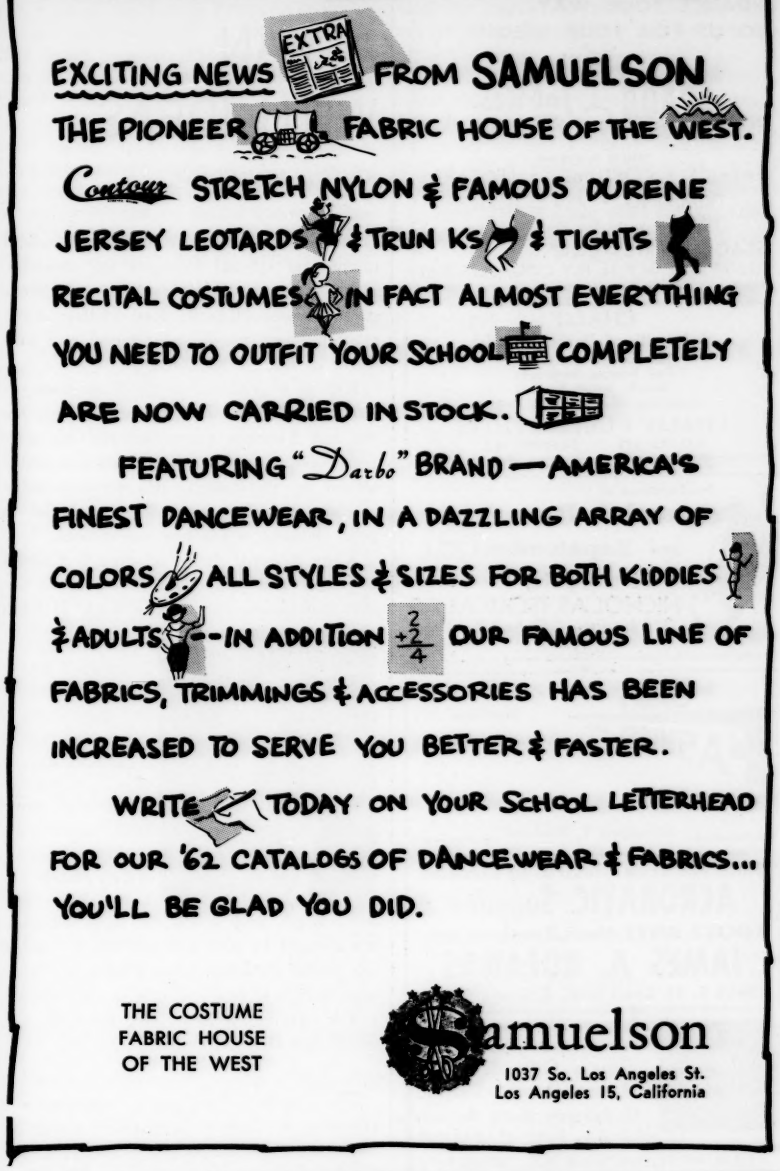
". . . and do you know, what you did to that Haydn Theme and Variations was a revelation. I have always thought of you as being a choreographer with vigor, but with a tendency to over-embellish your work. Why don't you try your hand at a whole Haydn ballet, and try to maintain that stripped-down quality you achieved yesterday?"

"Beat you to it, my friend. After that discussion yesterday, I sat down last night and wrote to my musical director and described the whole thing, and asked him to start straight away to try to find some music which would do that very thing."

"Well, I'm glad you said that. I was rather afraid you might take offense."

"Isn't that what we're here for—to speak frankly in an attempt to help each other? I, for one, did not drive 600 miles just to be praised."

Yes, that was exactly what we were all there for, and it was what we all got. It was a great deal. *END*


EXCITING NEWS
EXTRA
FROM SAMUELSON
THE PIONEER FABRIC HOUSE OF THE WEST.
Contour STRETCH NYLON & FAMOUS DURENE
JERSEY LEOTARDS & TRUNKS & TIGHTS
RECITAL COSTUMES IN FACT ALMOST EVERYTHING
YOU NEED TO OUTFIT YOUR SCHOOL COMPLETELY
ARE NOW CARRIED IN STOCK.
FEATURING "Darbo" BRAND — AMERICA'S
FINEST DANCEWEAR, IN A DAZZLING ARRAY OF
COLORS ALL STYLES & SIZES FOR BOTH KIDDIES
& ADULTS -- IN ADDITION 2 + 2 = 4 OUR FAMOUS LINE OF
FABRICS, TRIMMINGS & ACCESSORIES HAS BEEN
INCREASED TO SERVE YOU BETTER & FASTER.
WRITE TODAY ON YOUR SCHOOL LETTERHEAD
FOR OUR '62 CATALOGS OF DANCEWEAR & FABRICS...
YOU'LL BE GLAD YOU DID.
THE COSTUME
FABRIC HOUSE
OF THE WEST
Samuelson
1037 So. Los Angeles St.
Los Angeles 15, California

TOUTE LA DANSE ET LA MUSIQUE **EUROPERA**

The oldest specialized French review

Editor-in-Chief: JEAN SILVANT

Subscription: 1 year $9.00 — 6 months $5.00 110 Rue Chaponnay, Lyon (FRANCE)

Editorial offices: 39 Avenue Ernest Reyer, PARIS XIV

The best specialized European review

photography by

FLATOW

STAFF PHOTOGRAPHER
DANCE MAGAZINE

Studio and Location Assignments

CHelsea 3-2262 — 75 Bank St., N. Y. C. 14

"DANCE YOUR WAY
TO US FOR YOUR NEEDS"
STAGE Fabrics
where price, quality, and service reigns supreme
FABRICS • COSTUMES • LEOTARDS
TRIMMING • ACCESSORIES
Teachers write for Free Catalog
STAGE FABRICS CORP.
135 W. 45 St., N.Y. 36, N.Y. COlumbus 5-8087

CHALIF
A Wealth of Dance Material
Dances, Exercise Music, Folk Dances, Textbooks, Ballets, Ballet Records
Complete Descriptive Catalogue
CHALIF PUBLICATIONS
P.O. Box 224 Chatham, N.J.

The Technique of
Spanish Dancing
and Zapateados (heel clicks)
$3 post paid, (No C. O. D.'s)
NICHOLAS TSOUKALAS
728 Lawrence, Detroit 2, Mich.

DANCE FASHIONS, inc.
Teachers Write For Catalog
6 East Lake Street — 3rd Floor
Chicago 1, Illinois

Send For Free Illustrated Circular
ACROBATIC Supplies
BOOKS, BELTS, Mats, Routines, Etc.
JAMES A. ROZANAS
10412 S. St. Louis Ave., Chicago 55, Ill.

H. W. SHAW
Your Headquarters for Dance Gifts & Prizes
Bogen Record Players
All Ballroom Brand Records
36 pg. FREE CATALOG
112 W. 44th St., New York 36, N.Y. Circle 5-6912

Special Correspondence Course in Labanotation for ballet dancers
Dance Notation Bureau, Inc.
47 West 63rd St., N. Y. C. 23

HINOTE
SHOES & ACCESSORIES
509 N. GRAND-TRAVERSE
BOX 148. FLINT, MICHIGAN

Talk of the Trade

A MAN WITH IDEAS

BY WILLIAM COMO

Start with a generous portion of musical talent and special fondness for children. Fold in a store of original theatrical ideas and stir well. Result: Ken Phifer, dancer, composer, musician—creator and producer of KENN RECORDS.

Ken is a graduate of the University of Pittsburgh's School of Education, and, for the last fourteen years, he and his wife Jean have operated a large and successful school in Pittsburgh. His services as a teacher of children's dances are also in great demand at teacher conventions.

Kenn Records' latest offering is a series of vocal and dance routines with a vocal accompaniment on the back of each

Ken Phifer

disc. Music and lyrics for each selection are created by Ken and are ideally suited for young students. (See review in "Records for Teachers" column in this issue.)

For catalog, write: Kenn Records, 155 Fieldcrest Drive, Pittsburgh 21, Pa.

•

The response from photo collectors and teachers to Dance Magazine's exclusive GALLERY OF DANCE PHOTOGRAPHS has been so great that three new sets have been added to the collection. The six sets (#1 & #1A, Ballet; #2 & #2A, Modern Dance; #3, #3A, Broadway) each contain 16 superb 5" x 7" photos of popular dancers—at a cost of only $1.00 per set. Order yours now from Dance Magazine, 231 West 58th St., NYC 19.

•

STAGE FABRICS CORP. is offering a new line of spangle accessories, trimmings, metallic paper hats, and novelty prints in standard or fluorescent colors. For price list, write: 135 West 45th St., NY 36, NY.

EVA VARADY ROUTINES
Mean PROGRESS leading to SUCCESS
BALLET • TOE • CHARACTER
ACROBATIC • TAP • MODERN
MUSICAL COMEDY • NOVELTY
Teachers write for List
330 E. 83rd Street, New York 28, N. Y.

"ACROBATICS"
Specialized Training
JOE PRICE CO. 5-8877
1697 Broadway Suite 302 N. Y. C.

LA RAY BOOT SHOP, INC.
"Everything for the Dancer"
SHOES LEOTARDS ACCESSORIES
Agency for Freed's English Toe Shoes
Write for Free Catalog "LR"
107 West 46th St., New York 19

dance supplies
• SHOES
• LEOTARDS
• TIGHTS
• TAPS
• DANCE RECORDS
WRITE FOR CATALOG
Herbet THEATRICAL SHOES
1674 BROADWAY NEW YORK 19, N.Y.

STEIN IMPORTS AND DISTRIBUTORS
AGENCY FOR FREEDS BALLET & TOE SHOES
Write Inquiries:
Box 468, Arlington 10, Virginia

"TAP DANCING"
124 Illustrations — 120 Combinations
How to form hundreds more
118 Symbols for Notating all Foot movements & sounds (Tap or Ballet)
$3.00 *Complete Book* $3.00
Send Check-Money Order to
FAIRYLAND U.S.A. INC.
Box 785 Newark 1, N.J.

HEADQUARTERS FOR:
HAT - WIGS - FANS - CANES
PARASOLS - MAKE-UP - BALLOONS - HAWAIIAN ITEMS
NOVELTIES ETC.
Write for Catalogue P1962
Do not write, if you are already on our mailing list!
GORDON NOVELTY CO., INC.
933 Broadway N.Y. 10, N. Y.

WHOLESALE
DANCE SUPPLIES
Teachers: Write for our catalog & whlse. prices
Style Queen, inc.
1536 West 7th Street
Los Angeles 17, Calif.

(Continued from page 10)

Folk beg. Oct. 5. . . . "An Expression of 2 Arts" at the **Charles Weidman & Mikhael Santaro** Studio Sept. 22-23 & 29-30 included perfs. and choreography by **Raymond Sawyer & Co., Miriam Pander, Loretta Abbott, Geri Feuer . . . Amun Ram** teaches Hindu dance for fall-winter session at **Int'l Dance School,** Carnegie Hall . . . **Boris Novikoff,** dir. of **School of Russian Amer. Ballet** a victim of Met. Opera's search for space, was dispossessed from his studio in the opera building. He continues to teach in his New Rochelle studio.

PUBLICATION NEWS

Publication of the Record of 7th Annual Conference on Creative Teaching of Dance to Children is announced by 92nd St. Y. Education Office. Record contains contributions by **Isabel Burger, Ritz Chazen, Angiola Churchill, Elizabeth Delza, Paul Draper, Norman Lloyd, Tony Montanaro & Virginia Tanner.** Copies are obtainable fsom the YMHA Educ. Office, 92nd St. & Lexington Ave., NYC.

Ann Hutchinson's Labanotation of 6 Fairy Variations from the Prologue of "Sleeping Beauty" with score adapted by Jean Reynolds Davis has been released by Music Publ. Holding Corp. Choreography is **Pepita's** reconstructed by **Mary Skeaping,** Dir. of **Royal Swedish Ballet.**

Collier Books has commissioned **Selma Jeanne Cohen** to do a paper back, tentatively titled "History of the Dance in the Western World" . . . **Mrs. Billie Barrow** of So. Conn. State College has authored "A Method for Teaching Creative Dance."

REGIONAL BALLET—USA

Regional ballet is on way to a new "home" in Phila., Pa. **Barbara Weisberger,** dir. of **Wilkes-Barre Ballet Guild,** is assembling a co. to participate in Phila. Lyric Opera season. The co. will be resident, with its own all-ballet eve. scheduled for spring. Guest choreographers (thus far, **Francisco Moncion** has signed to do "Faust") will be brought in. **George Balanchine** is artistic advisor.

Jazz luminary, **Buzz Miller,** spent Sept. 12-13 in Detroit staging new jazz opus to Varèse's "Ionisation" for **Severo Ballet.** It will be included in Sept. 30 "rehearsal perf.," in which choreographers will talk about their own works. The ballets—in addition to "Ionisation," there are 2 by co. dir. **Sandra Severo** and one by **David McLain**—will be done in practice clothes. Nov. 1-12 finds the co. in "Die Fledermaus" for Detroit Opera Theatre.

Two new productions spark fall appearances of Chicago's **Regional Ballet Ensemble:** Oct. 22, "O, So Serious!" by co. dir. **Robert Lunnon;** Oct. 29, Mr. Lunnon's "Romeo and Juliet." Programs will be rounded out by standard ballets. Leading dancers are **Doreen Tempest, Jean Barrett, Joanna Di Giovanna, Karl Kaufman.** Nov. 1, co. does a repeat with Rockford Symph. in Rockford, Ill.

"Our school and yours are from now on, equal branches of the same endeavor." So wrote Prince Vladimir, son of **Mathilde Kschessinska,** thus uniting Mme. Kschessinska's Paris studio with the **Andahazy School of Classical Ballet** in St. Paul, Minn.—home of **Ballet Borealis.** After the co's Dec. 6 perf., **Anna Adrianova,** assoc. dir., plans teaching stint at Mme. Kchessinska's studio.

Annual auditions (Sept. 15) of **Schenectady Civic Ballet** were presided over by **Beatrice Tompkins, Miss P. W. Manchester,** and **Lawrence Pivacek** (a Schenectady Light Opera Co. conductor) . . . New-season activities for **Dallas Civic Ballet Society** include Oct. 8 program to spark annual membership campaign and Oct. 13 appearance with Dallas Symph. at State Fair. Choreographers for this one are **Natalie Krassovska, Ann Etgen, Don Cranford, Helen Kingsbury, Jerry Bywaters . . . Charleston, West Va., Ballet** premieres 2 works Oct. 27-28: "Lover's Leap" by co. dir. **André Van Damme** and "Follow the Leader" by **Julianne Kemp.** Costumes and sets for both by Pat Dawson.

Dayton Civic Ballet begins 25th anniversary season with Nov. 5 smorgasbord following **Amer. Ballet Theatre** matinee . . . **San Diego Civic Ballet** participates in Nov. 1 lecture demo. by **Olga Maynard.** Titled "Ballet as Science and Art," it is part of U. of Cal's "Value of the Arts" series . . . **State Ballet of Rhode Island** sponsors **Anton Dolin's** Nov. 17 lecture in Providence and per-

(Continued on page 77)

SHOPPING GUIDE

Books:
British Ballet Org. 54
Chalif Publications 74
College Directory 10
Dance Book Gallery 54
Dance Mart 55
Dance Notation 74
David McKay 55
Impulse 55
Music Publishers Holding Corp. 52
Classified: 78
Dance Routines:
Ann Dansetts 68
Del-Wrights 54
Hanf 52
Jay Dance Notation 68
Rozanas 74
Jack Stanly 26
Varady 74
Dance Footwear and Accessories:
Advance Theatrical Co. (Leo's) 84
Albert's Hosiery 59
Artistic Dance Fashions 66
Balletto, Inc. 15
Baum's 20
Ben & Sally 62
Johnny Brown 6
Capezio 2
Chatila 70
Chicago Theatrical 60, 70
Curtain Call Costumes, Inc. 65
Dance Fashion 74
Danskins 12
Fine 70
Golden Shops 58
Herbert 74
Hinote 74
Hoffert 60, 70
Hollywood Dancewear 66
Irene's 66
Kling's 65
La Mendola 64
La Ray 74
Loshin's 64
Mack's Taps 68
Maurice Dancewear 62
Selva 83
Serbin 72
Spotlight 56
Star Costumes 68
Stein Imports (Freeds Ballet Shoes) 74
Style Queen 74
Tigniere 68
Trep Art 54
Wolf-Fording 60
Fabrics:
Advance Theatrical Co. (Leo's) 84
Algy 65
Associated 61
Baum's 20
Circle 68
Dazian's 11
Fine 70
Kalmo 68
Samuelson 73
Stage Fabrics 74
Kate Shea 74
Miscellaneous:
Ballroom Dance Mag. Sub. 7
Christmas Cards 71
1962 Dance Calendar 81
Dance Magazine Binder 8
Dance Magazine Sub. 63
Evyan 22
Flatow (Photographer) 73
Freyman (Photographer) 7
Goni Castanets 68
Gordon Novelty 74
Mitchell (Photographer) 30
Photo Sets 8
Russian Tea Room 68
H. W. Shaw (Gifts and Prizes) 74
Tampax 69
Trier, Carola (Body Conditioning) 27
Records and Record Players:
Advance Theatrical Co. (Leo's) 84
Choreo Records 59
Hanf Recording Studio 52
Kenn Records 58
Orion 68
Russell Records 67
S & R Records 83
Stanly Practice Records 26
Stepping Tones 61
School Listings: 76 & 77
Teacher Dance Organizations:
American Society 26
Cecchetti Council 27
Chicago Nat'l Ass'n of D.M. 52
Dance Educators of America 27
Dance Masters of America 16
National Academy of Ballet 19

DANCE SCHOOLS

ARIZONA

CATALINA SCHOOL OF DANCE
Ballet, Tap, Spanish, Hula
4044 North 1st Ave., Tucson

CALIFORNIA

BEVERLY HILLS ACADEMY of Music and Dance
Robert Rossellat — Ballet Director
Beginners thru professional — Academic Training
120 So. Doheny Dr. CR 6-4283, CR 6-9003

MICHAEL BRIGANTE DANCE STUDIO
Ballet - Toe - Spanish - Tap
4167 W. 3rd St., Los Angeles DU 8-8055

LE MONE BALLET CENTER
Character — Classic Ballet — Modern
Home of Pasadena Dance Theatre, Inc.
25 So. Sierra Madre Blvd. Pasadena
SY 2-0873 SY 7-4513

EVA LORRAINE (Mordkin) Classical Ballet
Director of the First Calif. Ballet Co.
18 W. Colorado, Pasadena
HO 9-8608, SY 3-4498

JOSEPH RICKARD SCHOOL OF RUSSIAN BALLET
Home of So. Calif. Ballet Co.
Studio: 2520 W. 7th St.
Los Angeles DUnkirk 4-7328

MARY CLARE SALE Classical Ballet
10960 Ventura Blvd., North Hollywood
(home phone: State 8-4899)

SF CONSERVATORY OF BALLET & THEATRE ARTS
Beginner Thru Professional • Scholarship
U.S. Imigr. Approved for Foreigners
1638 Market St., San Francisco JO 7-3377

COLORADO

LILLIAN CUSHING SCHOOL OF BALLET
Maxine Willamson-Martha Carson-Assoc.
1429 Marion Street, Denver

FLORENCE KESSLER SCHOOL OF STAGE DANCING
R.K.O. Orpheum Theatre Bldg., Denver
Hope Moore, Associate

ILSE REESE SCHOOL OF BALLET
Ballet, Toe, Adagio, Character
Dir. Ilse Reese, form. with Salzburg Theater Ballet, Austria,
Gahart, Colorado Springs ME 6-1456

CONNECTICUT

BALLET STUDIO OF STAMFORD — *Approved by S. Hurok World Famous Impressario Ballet for Beginners thru professionals*
Jeannette Lauret, Director
49-53 Bank Street, Stamford FI 8-9829

DISTRICT OF COLUMBIA

EVELYN DE LA TOUR DANCE WORKSHOP
Center for Contemporary Dance — Modern Jazz
1519 Wisconsin Avenue, Wash. 7 FE 8-4744

WASHINGTON SCHOOL OF BALLET
Mary Day, Director
3515 Wisconsin Ave., NW, Washington 16
Home of the Washington Ballet
EMerson 2-4462

FLORIDA

THOMAS ARMOUR — Ballet
2973 Coral Way, Miami HI 6-2523
8027 Biscayne Blvd., Miami PL 7-4843

IMPERIAL STUDIOS — *Cecchetti Method*
Member of Nat'l Academy of Ballet
Palm Beach Towers, Palm Beach
TEmple 2-4774

GEORGE MILENOFF SCHOOL OF BALLET
Russian Technique
251 Palermo, Coral Gables Ph. HI 8-5462

FLORIDA (CONTINUED)

ROYAL SCHOOL OF DANCE
534 Chase Ave., Winter Park MI 7-3010
717 West Smith St., Orlando GA 2-6303

GEORGIA

THE ATLANTA SCHOOL OF BALLET
Under direction of Dorothy Alexander & Merrilee Smith
Home of the Atlanta Civic Ballet
3215 Cains Hill Pl., N. W., Atlanta 5
CEdar 7-7872

IDAHO

GOSSMANN ACADEMY of DANCE ARTS
Ballet, Tap, Acro, Baton, Ballroom
Sallye Gossmann, Dir., 1135 Syringa, Idaho Falls

ILLINOIS

ALLEGRO AMERICAN BALLET CO.

ALLEGRO SCHOOL OF BALLET
Marie M. Comstock—Founder-President
Robert Lunnon—Art. Director, Ballet Master
410 South Michigan, Chicago 5

ELLIS-DU BOULAY SCHOOL OF BALLET
Former Soloists, Sadler's Wells Ballet
20 E. Jackson Blvd., Chicago 4

GIORDANO DANCE STUDIO
Modern Jazz — Gus Giordano
Ballet Master — Ronald Colton
614 Davis St., Evanston

BETTY GOUR
Ballet — Character — Tap
Singers' Classes — Professional Classes
20 E. Jackson Blvd., Chicago 4

EDNA L. McRAE SCHOOL of the DANCE
410 South Michigan Ave., Chicago 5
WEbster 9-3772

NORTH SHORE ACADEMY OF THEATRE ARTS
Dance — Drama — Voice — Music
Approved for Veteran Training
1054 W. Wilson Ave., Chicago 40

RUTH PAGE
135 So. La Salle St., Chicago

BENTLEY STONE-WALTER CAMYRN
School of Ballet
185 W. Madison St., Chicago 2

MARY VANDAS SCHOOL of DANCING
Ballet, Character, Tap. Studio Theatre
2248 E. 73rd St., Chicago 49

INDIANA

ACADEMY of BALLET & RELATED ARTS
Nadine Thornton, Artistic Director
527½ South Main, Elkhart
211 W. 10th, Michigan City

JORDAN COLLEGE of BUTLER UNIVERSITY
Baccalaureate Degrees
Complete Dance Dep't — Indianapolis 2

KANSAS

MIDWEST DANCE ASS'N SCHOOLS
Wichita MDA School of Dance, 3130 East Douglas Bettie McConachie School, 6740 S. B'way, Aline W. Rhodes, Dir. Wichita
MU 3039

LOUISIANA

LAURENT SCHOOL of DANCE
Ballet, Tap, Acro, Ballroom,
Modern Jazz and Baton.
Beginners thru Teachers.
131 N. Pierce St., New Orleans

MASSACHUSETTS

MME. TATJANA BABOUSHKINA VASILIAUSKAS
School of Ballet
126 Mass. Ave., Boston CO 7-9845

BARKER BALLET CENTER
DMA, DTCB, B.S. in Dance.
Also, Tap, Jazz, Ballroom, Hawaiian
274 Main St., Worcester 8 PL 7-6237

BOSTON CONSERVATORY of MUSIC
Dance Dept., Jan Veen, Director
Modern — Ballet — Composition — Style Academics — B.F.A. Degree
26 Fenway, Boston

ALICIA LANGFORD BOSTON BALLET SCHOOL
Complete Classical Training
295 Huntington Ave. KE 6-4308

PRINCESS TATYANA OUROUSSOFF
Brookline Ballet School
2001 Beacon St., Brookline AS 7-5171

E. VIRGINIA WILLIAMS
New England School of Ballet
Complete Classical Ballet Training
American Jazz — Spanish
186 Massachusetts Ave., Boston CI 7-7927

MICHIGAN

SEVERO SCHOOL OF BALLET
Woodwar — Seven Mile Building
Detroit 3 TO 8-4065

MISSOURI

FLAUGH-LEWIS SCHOOL of DANCE
All Branches of The Dance
1111 E. 62nd St., Kansas City HI 7434

STANLEY HERBERTT BALLET ARTS ACADEMY
7620 Wydown Blvd.
Clayton 5, Mo.

MYLDRED LYONS STUDIO of the DANCE
Ballet — Tap — Acrobatic
RKO Missouri Theatre Bldg., Kansas City

NEBRASKA

BETH GAYNES DANCE STUDIO
Complete dance curriculum for children & adults
4865 Center St., Omaha Tel: 345-9699

NEW JERSEY

FIREHOUSE ART CENTER
Ballet Grace Ziebarth
187 Washington Ave., Coytesville

NEW JERSEY SCHOOL OF BALLET
Official School of N.J. Ballet Co.
327 Main St., Orange OR 7-1045

NEW YORK

JEAN ERDMAN THEATER OF DANCE
Daily technique classes. All levels.
Saturday Children's & Teenage workshops
110 West 14th St., N.Y.C. 11 CH 3-3880

JACK GRONAU DANCE STUDIO
Tap, Ballet, Jazz, Baton, Ballroom
416 South Salina St., Syracuse GR 1-3981

JAY DANCE NOTATION
class or private lessons, home study course
Leticia Jay, 10 E. 85 St., NY 28 RH 4-7588

JOSEPH LEVINOFF
Int'l Dance School — Carnegie Hall;
Write: 610 W. 145 St., NYC 31

MODERN DANCE SCHOOL, YM & YWHA
Lexington Ave., & 92nd St., N.Y. 28
AT 9-2400

NEW DANCE GROUP STUDIO, *254 W. 47th St. Modern Dance, Ballet, Ethnic, Jazz, Adults, Beginners, Professionals. Special Children's & Teen-Age Depts. CI 5-9327*

PROFESSIONAL CHILDREN'S SCHOOL
Est. 1914 Grades 1-12, Hours 10 AM-2 PM
132 West 60 St., N.Y. 23 Tel. JUdson 2-3116

NEW YORK (CONTINUED)

Just RHYTHM DANCE STUDIOS
Directors: Darrell Henline and Sylvia Levy
Jazz—Ballet—Toe—Tap—Acrobatics
145 Merrick Rd. — Massp. Pk. LI 1-3894
Also: Oakdale, Freeport

UTAH DANCE & THEATRE WORKSHOP
and Cross-Country Tour
Utah State University — Logan, Utah
8 Weeks: Summer Study, Travel, Performance
Dance Supervision: Gertrude Shurr
Info: Call Evenings — Dr. R. D. Yocom
WA 4-8737

HELENE VEOLA
Spanish, Flamenco, Castanets
234 West 56th Street, NYC CO 5-1328
By Appointment only.

RUTH WALTON SCHOOL of MODERN JAZZ & CHOREOGRAPHY
Complementary subjects including modern, tap, creative work. Courses by mail.
233 W. 99 St., NYC MO 2-9062

OHIO

MARIAN LACOUR — *Ballet and Modern*
Dance College Conservatory of Music, Cincinnati AV 1-7800

ANNELIESE von OETTINGEN SCHOOL OF BALLET
Ballet — Character — Modern
2461 Madison Rd., Cincinnati 8, EA 1-0311

JOSEPHINE and HERMENE SCHWARZ
Ballet and Modern Dance
Memorial Hill, Dayton BA 3-1542

OKLAHOMA

ROBERT BELL SCHOOL of BALLET
Former Soloist "Original Ballet Russe"
3221 No. Classen Blvd., Oklahoma City

PENNSYLVANIA

DITTMAR SCHOOL OF MODERN DANCE
1108 S. Pugh Street, State College
Betty Jane Dittmar, Director

PHILADELPHIA DANCE ACADEMY
Nadia Chilkovsky, Director
COLLEGE DEGREE, DANCE MAJOR — *Modern Ballet, Ethnic, Dance Comp., Improv., Eurythmics, Music, History, ACADEMICS — Source Materials, Labanotation, Kineseology.*
271 S. Van Pelt St., Phila. 3
Catalogue on request.

TENNESSEE

ALBERTINE SCHOOL of the DANCE
Nashville Ballet Society School
3325 West End Ave.
Nashville 5 CYpress 8-3008

JANE SHILLINGLAW
School of Ballet
1507 21st Ave. S., Nashville

TEXAS

THE EMMAMAE HORN DANCE STUDIOS
Classic Ballet—
"Encouraging Artistic Development"
2707 Sage Road, Houston 27 SU 2-4610

MARGO DEAN SCHOOL OF BALLET
Classical Ballet — Spanish Dancing
505 Westview, Fort Worth

VIRGINIA

SULLINS COLLEGE—SCHOOL OF BALLET
Combines Liberal Arts Education with Classical Ballet, A.F.A. Degree
Besa Sklarsky, Director
Bristol

WASHINGTON

MARGARET TAPPING SCHOOL of DANCE
Ballet, Tap, Acrobatic, Modern Jazz, Ballroom — 3216 East 45th Street, Seattle

CANADA

ELIZABETH LEESE STUDIO
Classical Ballet and Modern Dance
326 Victoria Ave., Westmount, Montreal

PORT-AU-PRINCE, HAITI

HAITIAN INSTITUTE of FOLKLORE & CLASSIC DANCE
Lavinia Williams, founder-teacher
Voodoo, Ballet, Tap, Ballroom, Teacher's Trng & "Haiti-Dance" Magazine Box 1221

(Continued from page 75)

forms Nov. 18, with Dolin scheduled as curtain speaker. Dolin is godfather of little Ana Marsden, daughter of co's director, **Myles Marsden . . . Bklyn. Ballet Co.** (formerly Bklyn. Civic Ballet) schedules 5 perfs. this season. Co. also repeats its fall appearance with Bklyn. Opera Co. First all-ballet event is Nov. 11 children's matinee.

Alice Reid, former assoc. dir. of **Ithaca, N.Y. Civic Ballet,** replaces **Vergiu Cornea** as artistic dir. The co, which participated July 29 in Ithaca Summer Fest., plans Dec. 9 appearance on Children's Matinee Series.

Readers of Wall Street Journal, Newsweek, U.S. News & World Report, Business Week, and Forbes have recently been encountering a handsome color photo of **Macon, Ga. Ballet Guild's** "Sleeping Beauty." It was used for Southern Utility Co's ad.

"Onward and upward:" **Diana Marks** of Hollywood's **"Ballet la Jeunesse** has joined **Ruth Page's Co.; Ann Burton** of **Atlanta Civic Ballet** and **Marnie Morris** of **Tri-City Ballet** (Schenectady) are with **NYC Ballet.**

Dade, Fla., Civic Ballet has been participating in a weekly series for WPST-TV. Series includes forums, demonstrations, and standard repertoire excerpts. Co. dir. **Freida Rassel** also reviews dance books. Similar projects are planned for WCKT-TV and Miami's Educational Channel-2 . . . Sarasota, Fla., School system has asked **Sarasota Civic Ballet** to give 350 classes during coming season. In connection with the project, 2 dance films will be shown . . . **Civic Ballet of Central Fla.** (Orlando) plans cooperative venture with Orange Blossom Playhouse in which Playhouse staff will train the dancers in stagecraft, lighting and sound, make-up, and creative dramatics. Co. will also perform in the Playhouse.

San Francisco's **Ballet Celeste** has just acquired its own theatre seating 1000, and co. dir. **Merriem Lanova** has become 3rd dance personality (others are **Nora Kaye & Maria Tallchief**) to be listed in "Who's Who of American Women."

Aug. 18 ballet festival coordinated by Asheville Carolina's **Land of the Sky Civic Ballet** was the most ambitious and successful to date, including **Greenville, S.C. Civic Ballet, Bristol, Va.-Tenn., Civic Ballet, Atlanta Concert Group,** and as special guests, **Robert Barnett** and **Ann Burton** of **Atlanta Civic Ballet.**

For additional news of regional cos. see Southern Cal. and Wash., D.C. reports.

NEWS FROM WASHINGTON DC

Wash. Ballet with guest artists **Violette Verdy & Conrad Ludlow** perfs. in Pittsburgh Oct. 29 with "Hi Spri," "Swan Lake," "Ondine." Co. now rehearsing for Christmas perf. of "Nutcracker" under direction of **Alexandra Danilova . . .** Oct. events include **Theatre d'Art du Ballet,** Oct. 12, and the **Kirov Ballet** Oct. 31-Nov. 4 . . . **Erika Thimey's Children's Dance Theatre** begins fall tour of mid and far west with new dancers **Fyllis Eisenberg, Gelia Heinemann, Leslie Tamases, Bill Dugan, Charles McCraw & Vernon Brock.**

3 perfs. of **Mary Averett Seeyle's** "Poetry in Dance," Nov. 6, 12, 20 include adaptation of Hart Crane's "The Bridge," and young peoples' concert of A. A. Milne and others . . . The opening of schools and studios finds **Frances Smith Cohen** at Howard U., **Gayla April Land** at Sidwell Friends; **Virginia Freeman** at Mt. Vernon Jr. College; and **Louis Tupler** opening a new studio.

Prima Ballerina **Yvette Chauvire** was in town visiting **Tatiana Rousseau Jedenoff & Oleg Tupine.** (see p. 7.)

VIRGINIA FREEMAN WEIL

CHICAGO NEWS

It is significant that dancers from all over America, some from established cos., turned up at the auditions for the **Chicago Opera Ballet. Ruth Page** announces the following line-up: Ballerina, **Sonia Arova:** 1st male dancer, **Kenneth Johnson;** Soloists, **Patricia Klekovic, Janet Sassoon, Dolores Lipinski, Ellen Gimpel, Orrin Kayan, Charles Schick, Larry Long;** Corps, **Esther Adelman, Ann Bradford, Monica Carter, Nancy Gilmore, Frumeth Hirsch, Margot Grimmer, Sharon Lundin, Diana Marks, Ann Morris, Karen Morel, Barbara Witcoff, Robert Boehm, John Landowski, Fred Konrad, George Lee & Mel Spinney.** Miss Arova, with the co. 3 seasons comes in Jan. for the all-ballet tour only. **Flemming Flindt & Josette Amiel** will be guest dancers for the tour.

The Mattison Trio, currently in the Empire Room are doing all new nos. "Around the World" is an ingenious medley in which Oriental, Scottish, Irish, Israeli and other motifs are styled in the tap medium. "Malaguena" utilizes capes in a most exciting fashion, and "Guys & Dolls" is a 3-person treatment of the musical. The trio, **Guy Tanno, Dorothy Matthews & Dean Diggins,** appears next on TV in Rome.

The **Richard Ellis-Christine Du Boulay** directed **Illinois Ballet** gave 3 weekend perfs. in the Hinsdale Community House which included a new ballet, "The Stone Medusa" choreographed by **Dom Orejudos.** Special star for the opening was **Larry Long** of **Chicago Opera Ballet.** Other principals were **Bonnie Black, Elizabeth Herskind, Michele Lynn, Hy Somers** & Dom Orejudos.

James Moore, formerly of the **Stone-Camryn Ballet** and **Jerome Robbins' Ballets: USA,** is the juvenile lead in "Leave it to Jane" at the Prudential Theatre . . . **Chicago Dance Council** presents an afternoon of modern dance in Thorne Hall Oct. 8 . . . **Joan Ehemann,** once of **Ballet Theatre,** is opening a ballet school on the North Side.

ANN BARZEL

HOLLYWOOD AND LAS VEGAS

Tom Panko, assisted by **Jewell Diehl** stages the musical nos. for **LA Civic Light Opera's** "Guys & Dolls" with **Bert May & Larri Thomas** who appeared in the film. **Carole Bryan** understudies Miss Thomas. **Barrie Dufus, Sharon Shore, Carol Werner, Yvonne Adrian, Alice Clift, Judy Cassmore, Lynn Bernay, Bruce Hoy, John Frayer, Ed Gasper, Noel Parenti, Roy Wilson, Benny Vargas, Bob Karl, & Jack Moore** are in co.

Tom Hansen, assisted by **Leona Irvin**, choreographs "Harold Arlen" spec at NBC with dancers **Currie Pederson, Claire Gunderman, Sonya Haney, Patricia Gosling, Judy Chapman, Gretchen Hauser Marie Roe, Cass Jaeger, Rudy Del Campo, Buddy Bryan & Howard Parker** . . . Claire Gunderman goes to Germany to choreograph jazz concert in Munich . . . **Danny Daniels** uses **Sandi Bonner, Dolores Starr, Kitty Malone, Lizanne Truex, Beverly Simms, Phylis Sues, Marc Wilder, Jack Dodd, Jerry Staebler, Jerry Antes, Jimmy White, Jimmy Huntley & Jack Tygett** on "The Danny Kaye Show" to be taped at NBC in Oct. . . **Fran Bellani** is TV guesting on various shows that require a dancer-actress. She will be seen in Fox's "Bachelor's Flat."

Miriam Nelson is at Revue Studios with dancers **Jack Mattis, Jimmy Brooks, Tony Conde, Dick Oliver, Fred Hansen & James Elsegood** who are featured in a Greek dance no. for Bob Cummings' TV show . . . **Diana Ladd, Tom Ayre, Kevin Kelly, Skedge Miller, Michael Enserro, Dale Phillips, Hal Holden, and Gjon Mellé** are featured in "The Fantasticks" coming to H'wood . . . **Alex Romero**, assisted by **Alex Ruiz**, to stage musical nos. for **Russ Tamblyn** in "The Wonderful World of the Bros. Grimm" at MGM. Currently, Romero is staging **Debbie Reynolds'** songs and dances in Metro's "How the West Was Won."

Nick Castle has completed staging Jerry Lewis' musical nos. in "The Errand Boy." **Maurice Kelly** assisted and **Jack Fisher** danced in for Jerry. Nick has signed to choreograph Fox's **"State Fair"** and **Maggie Banks** will work in close association with him and dir. José Ferrer . . . **José Antonio & Nico Charisse** will choreograph & stage a new musical revue to be produced by D. Porter . . . "The Spike Jones Show" at CBS is choreographed by **Jack Regas** with dancers **Robert Street, Marc Wilder, Jack Dodd & Cass Jaeger** . . . **Jack Boyle** will choreograph the new Red Skelton season at CBS . . . **Jerry & Peggy Antes** choreographed and appeared in a series of commercials at Cascade Studios . . . **Norman Edwards** replaces **Tucker Smith** in the local production of "'Parade." . . . **Bea Bush & Lee Wheeler** were married recently.

Larry Billman & Sylvia Lewis are co-choreographing "Little Mary Sunshine" . . . H'wood's **Gene Reed**, who staged "Le Crazy Horse Revue," writes from Berlin that he has just completed TV spec in the Deutschland Halle as guest artist in jazz with the **Kurt Jacob Ballet**. Gene & **John Schaper** will dance in a motion picture, "A Dream for Lieschen Muller" . . . Choreographer, **Sonia Shaw** will produce and stage Latin musical, "Skindo," at the Copacabana Palace Hotel in Rio de Janeiro.

LAS VEGAS

Nick Castle is choreographing a full-scale musical revue using all new talent for the Riveria Hotel Lounge . . .**Ffolliott Chorlton & Bonnie Hunt** assisted **Donn Arden** on the current Lido Show, "Avec Plaisir!" at the Stardust Hotel. **Audrey Mortimer & Jay Dupont, & Bart Carroll** are featured . . . **Dick Humphreys** staged the Desert Inn Show, "Return of the Wildest" starring Louis Prima & Keely Smith. Humphreys is also featured.

"An Evening With **Eleanor Powell**" & her Four Gentlemen, **Roy Fitzell, Gordon Cornish, Tom Allison & Jerry Madison** are appearing at the Dunes. **Earl Barton** has added new choreography to the act.

Marie Bryant has staged The Pearl Bailey Show at The Flamingo with the Flamingoettes . . . **Herb Lurie & Frank Howeran** assist Betty Hutton in her new act which was set by **Jack Bunch** at the Sahara . . . **Earl Barton** set Patrice Wymore's act at the Sands with **Sasha Goudevich.**

ROY CLARK

SOUTHERN CALIFORNIA NOTES

Jacques Cartier, Ziegfeld star and concert soloist of the '20's, gave his 22nd annual perf. of the Flame at the burning of Zozobra (Old Man Gloom) at 249th Santa Fe Fiesta. Dancers of **Lili Baca** and **Fifi St. Claire** appeared during the Fiesta. St. Claire dancer **David Van Sickle** was featured.

Aug. 1 debut of the **San Diego Ballet** had ex-**SF Ballet** soloists **Richard Carter & Nancy Johnson** as 1st dancers, with **Bill Barbe, Jon Blake, Jim Tucker, Thor Sutowski, Don Richard Herndon, Jack White, Marlene & Maxine Jennings** supporting. Mr. Carter & Miss Johnson will lecture for UCLA's extension course, "Value of the Arts," at San Diego . . . **San Diego Jr. Ballet** had an exhibit at the 12th Biennial Craft & Hobby Show. Co. presents 3 full-length ballets annually . . . 16 dancers worked the San Diego musical season between **Marguerite Ellicott's** Starlight Opera and **Roland DuPree's** Circle Arts Theatre.

Idyllwild Workshop perfs. still the talk of the town. Dancers who appeared, in addition to those mentioned in article in p. 28, are: **Mary Ehara, Carol Kiefer, Linda Palmer, Emmy Lou Parmenter, Wanda White, Susan Williams, Susan Williamson.**

3 ballet evenings, **Luisa Triana, Ballet Celeste & Santa Monica Civic**, and 3 operas choreographed by **Doris Niles** drew capacity houses to **Redlands Bowl** . . . **Laguna Beach Civic Ballet's** 1st program at Irvine Bowl was distinguished by **Lili Zali's** choreography for 4 soloists in "Ballet Portraits": **Diana Dobson, Gretchen Goertz, Nancy Rosenfeld & Caroll Stasney.** Miss Goertz was shown to particular advantage. **Victor Moreno** joined Miss Zali for the "Don Quixote" pas de deux. **Los Flamencos** perfd. one of the gypsy nos. for which they are celebrated. . . **NYC Ballet's** final program annoyed many because of the screeching loudness with which the score for "Electronics" was played. "Liebeslieder Waltzes" was thought by some to be twice as long as it should be although **Bill Carter & Diana Adams** were ideal in their projection of the ineffable romance.

The co. **David Lichine** is rehearsing includes **Tatiana Riabouchinska, Lois Ellyn, Joey Harris, Maureen Webster, Don Hewitt, Susan Thomas, Janice Fox, Terry Garr, Karen Brock, Stephanie Curtis, Pat Ramsey & Valerye Benton.** . . Winners of Ford Foundation scholarship to **SF Ballet School** and **School of American Ballet**, NYC, include **Mary Ann Pecora, Nancy Robinson & Cynthia Gregory** . . . **Bill Roberts** has signed to do "Oklahoma!" & "New Moon" for **Long Beach Civic Light Opera** . . . **Al Gilbert** presented 150 of his advanced students in H'wood Showcase at H'wood HS Aud.

Joan Maguire presented summer students of the Torrance park program in a lecture-demonstration. Highlight was **Kathy Whitney's** perf. of her own choreography to "Firebird" music . . . Teachers attending **Angiola Sarterio's** Int'l Summer Dance School included **Mary Cornish, Dorothy Dudridge, Rhoda Winter Russell, Jean Buchner. Masami Kuni** was guest teacher . . . **Mara Lysova's** dancers in **Plaza Players'** "Annie Get Your Gun" were **Corinne & Elsie Borchard, Marsha Gruen, Patricia Haake, Betsy Hamilton, Marji & Glenn Jepperson.**

Fred Hansen, who has opened a dancers' casting bureau in LA, held his 1st audition for actor-singer-dancers for **Marge & Gower Champion** at **Panaieff Ballet Center** . . . **Koshare Indian Dancers**, non-Indian Boy Scouts devoted to preserving Indian dance, made 50 So. Calif. appearances on their summer tour . . . **Vanya Mishvek & Margerita de Saa**, who toured Russia and China with **Ballet de Cuba**, announce the birth of their 1st child, **John White Mishvek.**

JOHN DOUGHERTY

SAN FRANCISCO BAY AREA NEWS

SF Ballet, busy with SF Opera through Oct., participates in Italian-Amer. Fed.'s Columbus Day "Tosca" in Oakland, Oct. 13 . . . **Oakland Ballet** has formed jr. div. for dancers through 16 later to join co.'s corps. **Raoul Pausé** is choreographing "Petrouchka" for co. Leading senior dancers will appear with juniors in "Les Sylphides," "Fairy's Kiss," dances from "Raymonda" and "Princess Aurora." 1st perf. is in Oct. Senior co. perfs. in SF Oct. 27, Oakland Nov. 10 and later in Livermore, Vallejo, and Orinda. **Ron Guidi, Marilyn Knowles & Angene Feves** have joined co. Oak-

CLASSIFIED

FOR SALE OR LEASE: Dance & Music Studio, established 15 yrs, Flatbush area, Brooklyn, NY. Excellent location & registration. Owner retiring. Yearly gross $10,000. Potential $20,000. Write Box A-89, Dance Magazine, 231 W. 58 St., New York 19, N. Y.

TEACHER, Male, Immediately available, Ballet and Modern Jazz. Finest background and wide experience. Write Box A-87, Dance Magazine, 231 W. 58 St., NY 19, NY.

WANTED: Tap & ballet instructors (2), male or female. Norfolk's leading studio. Beginners & advanced. Exceptionally good proposition for those qualifying. Write at once: Hollywood Dance Studios, 7643 East Sewells Point Rd., Norfolk, Va., or phone JU 7-0711.

DANCE MAGAZINE'S
FALL MERCHANDISE SALE

GOING!
At DISCOUNTS of OVER 75%

JACK MANNING'S
TAP ROUTINES

Reg. Price $1.00 each

SALE PRICE ONLY **.25** EACH

Minimum order $1

BEGINNERS

76. WALTZIN' ON DOWN—Effective not difficult
77. SIMPLE BUCK DANCE—Good foundation
78. SIMPLE WALTZ CLOG—Not old standard type
80. BABY TAP—Effective for young children
81. BABY HOT-CHA—Jazz tap for children
82. FOUNDATION TAP ROUTINE—Showy, simple
83. TINY TOTS TAP—Teachable—simple
84. BEGINNERS TAP—For beginners, flashy
85. FUNDAMENTAL TAP—Nice arrangement, good style
86. SIMPLE SOFT SHOE—(A) Good solo or duet
87. SIMPLE SOFT SHOE—(B) Little difficult
88. STRUTTIN' TOTS—Simple, effective style
123. SIMPLE TAP DANCE—For children and beginners
124. FLASHY BEGINNERS SOFT SHOE—Solo or group
125. E-Z-TAP—A foundation tap dance routine
126. BABY TAP DANCE COURSE—Six progressive fundamental routines
128. SIMPLE TAP DANCE—For beginners
129. BALL DANCE—A novelty waltz clog for children
130. KIDDIE TAP ROUTINE—Simple Tap Routine, solo or group

INTERMEDIATE

51. TAPTIME—Rhythm group or solo
52. SWINGTIME—Hot-Cha tap
53. INTERMEDIATE RHYTHM—(B) Group
54. HOT-CHA TAP—Swing style for girls
56. RHYTHM TAP ROUTINE—Sliding trench finish
57. DRUM ROLL RHYTHM — Military Rhythm—cramp rolls
58. MILITARY TAP ROUTINE—Nice rhythm
59. SUZI-Q—Tap version
60. JUST TAPS—Flashy, smart and easy
61. TAPPIN' TIME—Foundation-valuable
62. SOFT SHOE—One and one-half chorus
64. BUCKIN ALONG—Class or solo
65. FLASH RHYTHM—Snappy hard intermediate
66. BUCKETTE—Good old buck dance routine
67. RHYTHM BUCK ROUTINE—Medium fast tempo
68. INTERMEDIATE SOFT SHOE—Solo or group. Medium slow
69. SOFT SHOE KICK ROUTINE—High kicks, tap specialty
70. DI-DE-UMPH—Musical Comedy. Special music 25c extra
71. MODERN FLORA DORA—Group-double-up rhythm-gay'90 spirit
73. THE YAM—Astaire-Rogers type-Group or duet
74. TRAVELON—Jack Manning pictures illustrating steps
121. SLOW RHYTHM BUCK ROUTINE
122. INTERMEDIATE ECCENTRIC ROUTINE

ADVANCED

35. TAP TEASERS—Rhythm and Riff
36. RHYTHM-TIME—Rhythm One O' the best
37. ASSORTED ROLLS—Various Rolls
38. THE ROGASTAIRE—Boy and Girl
39. RHYTHMETTE—Rhythm and Riff
42. BUCK-O-MANIA—Tricky Rhythms
43. RHYTHMOLOGY—Wing and Toe Stand combination
44. RHYTHM RIDDLES—Stylish heel and toe work
45. ADV. SYNCOPATED WALTZ CLOG
48. RIFF TIME—Advanced Riff Rhythm
49. RHYTHM PREFERRED—Professional Routine
110. ADVANCED RHYTHM ROUTINE—Solo or group
111. RIFFLES—Advanced Rhythm Routines
112. ADVANCED RHYTHM TAP—Solo or group
114. JACK MANNING TAP LEAGUE OF AMERICA
116. SHADES RHYTHM TAP DANCE
117. DEEP SOUTH WALK
118. PERSONALITY TAP RHYTHM
119. ADVANCED DOUBLE UP RHYTHM
120. ADVANCED BROKEN RHYTHM ROUTINE

Please order by number.
(Add 10c postage for each $1 order)

NOTE PAPER! ROUTINES!
PHOTOGRAPHS!
SOUVENIR PROGRAMS!

DANCE MAGAZINE'S
REGULAR STOCK
ALL DRASTICALLY REDUCED!
DISCOUNTS FROM 50% TO 75%!

★★★★★★★★★★★★★★★★

STARS OF BALLET NOTE PAPER

Reg. $2.50
Now only $1.00
add 20c postage for each $1 order

- Charmingly illustrated in full color
- 2 separate ballet poses in each group of 24 notes and matching envelopes
- Folded size: 4½" x 5½"

★★★★★★★★★★★★★★★★

Collector's Items!
While They Last!
Original Ballet Souvenir Programs!

The same luxurious books sold in the theatre lobbies at the time of actual performance.

Reg. 50c each now only 25c

BALLET THEATRE	1948-47
BALLET THEATRE	1947-48
BALLET THEATRE	1949-50
BALLET THEATRE	1952-53
BALLET THEATRE	1953-54
BALLET RUSSE DE MONTE CARLO	1943-44
MONTE CARLO	1945-46
MONTE CARLO	1946-47

Add 15c postage for each program ordered

PRICES SLASHED DISCOUNTS UP TO 50%

EXCLUSIVE GALLERY OF DANCE PHOTO ALBUMS

Reg. $1 now only .50

Albums of 5 photos. Size: 10" x 13" (with mat border)

Album #1 Ballet Portraits
Album #2 Variety (Ballet, Modern & Tap)
Album #3 Favorite Film Dancers
Album #4 Great Moments of Ballet (Pavlova, Nijinsky, Karsavina, etc.)

Add 15c postage for each set or album ordered

THIS SALE EXPIRES NOV. 15, 1961

PLEASE ORDER ON A SEPARATE SHEET OF PAPER

List: Your name and shipping address. The item you are ordering and its sale price and postage charge (as indicated at the bottom of each category).

Total the amounts of merchandise plus postage and mail with your covering check or money order to:

DANCE MAGAZINE 231 W. 58th St. New York 19, N.Y.

land Inter-Stake Center program includes "Incredible Flutist," "Les Patineurs" & "Pas de Quatre."

SF Academy of Ballet, dir. **Alan Howard**, resumed classes Sept. 6 in junior, senior and adult work, and professional ballet, pre-ballet, junior intermediate, junior advanced, adult beginning and advanced, pas de deux and modern jazz ballet. Teachers include Howard, **Carolyn Parks & Marc Wilde.**

Carol Beals School of Dance moved to new location. Fall schedule offers modern creative dance, American jazz, Cecchetti graded ballet for children and adults. **Choreographers' Showcase**, a professional co. rehearsing at the school has openings for dancers. **Berl Davis** is on leave from Showcase to tour with "Bye-Bye Birdie." Candidates for his spot are being selected at rehearsal for winter engagements. Miss Beals continues classes in rhythmic exercise and body movement at San Francisco Jewish Comm. Center.

Contemporary Dancers Foundation is inaugurating a Cinema Art Society. Series opening Oct. 1 includes an evening of dance films and one of jazz . . . **Lola Montes** and her Span. dancers closed Marin Music Chest's series at San Rafael Sept. 10 with religious dances, Flamenco, Spanish folk and Latin American traditional.

Ballet Celeste returned after performing in Oceanside, San Diego, Redland, and Ventura. Dir. **Merriem Lanova** preparing 4-act "Swan Lake" for SF perf., says Ballet Celeste is "not a children's co., but a co. with children." It was founded 9 years ago "to follow European tradition in which youngsters start immediately with minor roles and by the time they grow up have acquired a feeling for stagecraft." Ages range up to 30. Co. operates its own academic school through 12th grade.

Nancy Claire, partner of **Francois Szony** writes from Beirut, Lebanon, that they are appearing at Casino de Liban, Beirut. Since her basic training in the Bay Area with **Sibyl Marion**, she has studied with **Eugene Loring, Carmelita Maracci, Valentina Pereyaslavec . . . Stephanie de Menezes** calls dancing with **Pilar Lopez Co.** in 1900-year-old arena in Verona, Italy, with audiences up to 25,000 "an unforgettable experience."

Magana Baptiste and her East Indian co. perfd. at Marin Art and Garden Show in Ross and represented Indian government tourist office at annual banquet of Int'l Assn. of Travel Agencies in San Francisco. Also perfd. temple dances of India, Java, and Siam at Acad. of Integral Philosophy and Arts, SF . . . **Rod Strong**, here from NY, revived his **Dance Quartet** with **Lynette Alaine, Angene Feves & Carol Geneve**, for tour of West.

Full house greeted Bay Area Byzantine Chorale's festival of Greek folk dance and song in Oakland, directed by Perecles Phillips. Dancers, though mostly amateurs, responded alertly to **Athan Karras'** direction and put on a lively show . . . Huge audiences attended **Folk Dance Federation of Calif's** annual pageant in Woodminster Amph., Oakland. Theme was the migration of peoples from various countries to Calif. Director, **Margaret McKinstry** assembled more than a dozen exhibition groups for dances of Mexico, Russia, China, Dalmatia, Poland, Yugoslavia, Israel, Scotland, & the Philippines.

CLIFFORD GESSLER

NEWS FROM DENMARK

Dance activity during the summer was limited. At Tivoli Pantomime Theatre, **Niels Bjorn Larsen** was a popular success with a humorous wild west travesty energetically acted and danced by a cast including **John Woelk, Erik Bidsted & Oda Huld.** At the New Theatre, **José Greco & Co.**, with customary brilliance, repeated previous successes.

The new season of the **Royal Danish Ballet** saw repetitions of some of last year's great ones. **Erik Bruhn's** fantastic Don José in "Carmen," **Schanne's** moving "Giselle," plus **Kirsten Simone's & Henning Kronstam's** brilliant team work in "Cyrano de Bergerac," & "Sleeping Beauty" pas de deux. Sensational, however, was the guest appearance of **Maria Tallchief & Erik Bruhn** in **Cullberg's** "Miss Julie" and "Don Quixote" pas de deux. Critics and public were unanimous in their choice of superlatives and sold-out houses gave them tremendous ovations.

Cullberg's "The Lady From the Sea" with **Kirsten Petersen, Henning Kronstam, & Kjeld Noack** alternating with **Anna Laerkesen, Frank Schaufuss & Ola Suhr**, is set for late Sept. Dec. sees the 1st perf. in Denmark of **Kenneth Macmillan's** 3 ballets, "Danses Concertantes," "The Burrow," & "Solitaire." The much-disputed and long-postponed **Harald Lander** guest period with the RDB takes place in Jan. when he returns to mount his "Etudes," "Les Victoires de l'Amour," & "Etoiles."

At the Falkonercentret, **Jerome Robbins' "Ballets: USA"** repeated last year's tremendous success. "Events" particularly made a deep impression . . . After 19 years a soloist of the RDB, **Kirsten Ralov** has announced her intention to retire at the end of the 1961-62 season. A **Bournonville** specialist, Miss Ralov appears this season in "The Floral Fete at Genzano," "Napoli," "A Folk Tale," & "Far From Denmark" . . . **Dide Kronenberg & Palle Jacobsen** of the **Tivoli Ballet** have been engaged by the Opera in Graz, Austria, for the coming season. They are set for Aurora & Prince Florimond in "Sleeping Beauty" and Ofelia & Hamlet in **Robert Helpmann's** ballet.

At a radio & TV exhibition in Copenhagen the **Scandinavian Ballet** and members of RDB presented **Marianne von Rosen's** newest work, "Once Upon a Time," inspired by Danish poet Holger Drachmann's romantic play. The Danish version of the "Taming of the Shrew" theme was intelligently transformed into ballet, and Miss Rosen as the Princess of Illyria was admirably partnered by Swedish dancer, **Bjorn Holmgren**, as the Prince of Denmark. Also successful were **Solvejg Ostergaard & Flemming Halby** in small but important roles.

SVEN SORGENFREY

LONDON DATELINES

This year's Edinburgh Festival, 1st under artistic direction of the **Earl of Harewood**, was probably the most successful yet. Ironically, ballet took a small part, and was banished from its previous equal billing with other arts. The only dance activity was a program called "Triple Bill" which combined ballet with opera. Milhaud's "Salade," Stravinsky's "Renard" and the Brecht-Weill "Seven Deadly Sins" were choreographed by **Peter Darrell, Alfred Rodrigues** and **Kenneth MacMillan** respectively. Dance co. was **Western Theatre Ballet**, augmented for the Weill piece by the **Royal Ballet's Anya Linden.**

The program was anything but an unqualified success. The Milhaud, with its absurd commedia dell'arte story and sugar-icing music was hardly worth doing; "Renard," badly staged, is probably better suited to the concert hall. "Seven Deadly Sins" had a partial success despite a stormy preperf. history. The role of the singing Anna was to have been done by Weill's widow, **Lotte Lenya**, who, dissatisfied by how thing were going, made a strategic withdrawal during rehearsal. Replacing her was jazz singer Cleo Laine.

Brecht's satire was somewhat toned down by the choreography and general production. It seemed puzzling the Festival authorities who had taken a great deal of trouble for "Triple Bill" did not invite **Balanchine** to restage his original version. The work lacked bite, not least in the admirable singing of Cleo Laine, whose jazz style was no substitute for the acid cynicism of Lenya. It was a pleasant recognition of the work being done by Western Theatre Ballet that they were picked as the parent co. on which to mount these strange hybrids. **Suzanne Musitz** was an engagingly sly Fox in "Renard," and Linden danced with restrained delicacy in "Sins."

Royal Ballet season opened at Covent Garden Sept. 13. 2 days later **Kenneth MacMillan's** new ballet "Diversions" and **Alfred Rodrigues'** "Jabez and the Devil" were given a joint 1st perf. . . London's **Festival Ballet** ended its season Sept. 16. Main interest in the latter part of the season was "Int'l Guest Artists Week," culminating in the co's birthday gala Sept. 7. Unfortunately, there were fewer guest artists than hoped for, partly due to the injury of Hungarian ballerina, **Zsusza Kun.** Those who did appear were **Josette Amiel & Flemming Flindt of Paris Opera; Ference Havas, Hungarian State Ballet; Irina Borowska & Michael Maule;** and **David Adams of Nat'l Ballet of Canada.** For the gala, **Alicia Markova** joined the co., dancing "The Dying Swan." The week also saw a restaging of Act II of "Giselle" by the co's American ballet master, **Charles Dickson**, which had plently of intelligence yet lacked something in authority. Perfs. during the week varied, at times quite alarmingly. The hits were **Flindt**, and to a lesser extent, Amiel, and Adams' sound and stylish debut with the co. in "Les Sylphides."

The next gala is set for Nov. 2, when **Margot Fonteyn** offers her annual charity matinee for the **Royal Academy of Dancing.** Highlights of this year's bean feast are a group from the **Royal Danish Ballet**, and the eagerly awaited London debut of **Rudolf Nureyev** with a partner from the **Cuevas** co. Dame Margot made news this month with a highly colored autobiography that has been serialized by a women's magazine, and a guide to ballet for readers of what is generally regarded as the most sensational of the British Sunday papers. Fleet Street rumor has it that she is spectularly well paid.

Victor Hochhauser, London impresario who organized the visit of the **Kirov** co., plans return visits of the **Red Army Choir & Dancers** in 1962.

EXCLUSIVELY YOURS....
1962 DANCE CALENDAR

The perfect way to send

"Season's Greetings"

in a most distinctive way . . .

On the cover: Two of the world's most exciting dancers, Lupe Serrano and Royes Fernandez, in one of the many exquisite moments of "Swan Lake".

Separate picture-page for each month . . .

1. Ruth Ann Koesun & John Kriza
2. Sonia Arova & Kenneth Johnson
3. Toni Lander & Scott Douglas
4. Elizabeth Seal
5. Peter Gennaro
6. Teresa
7. Bruce King
8. Mary Hinkson
9. Nina Novak & George Zoritch
10. Brascia & Tybee
11. Norman Walker & Cora Cahan
12. Melissa Hayden & Jacques D'Amboise

Thumbnail biographies of all the dancers

Detachable page for each month

Entire year on inside back cover

Fits into any ordinary #10 envelope for mailing

Your personalized imprint free

on all orders of 100 or more (if received by no later than November 20th).

For friends, students or business acquaintances . . . you can make every month a "Month of Dance"!

YOUR PROMPT ORDER ASSURES IMMEDIATE SHIPMENT

NOTE THESE LOW PRICES...

then use the convenient reply form to place your order.

Single Calendars — 35c each (postage included)

100 Calendars — $17.50

500 Calendars — $15.00 per 100

1000 Calendars — $12.50 per 100

* Add 50c postage & handling for each 100 calendars ordered

use this handy coupon to order your calandar

Send me_____1962 Dance Calendars

I enclose remittance in the amount of $_____

Add 50c postage & handling for each 100 calendars ordered.
N.Y.C. Residents: Add 3% sales tax.
Postage included on all single calendar orders at 35c each.

Please imprint. (Maximum imprint: 4 lines) ***on all orders of 100 or more.***
If imprint differs from information below, attach instruction on a separate sheet.

Name_____

Address_____

City_____ Zone_____ State_____

DANCE Magazine 231 West 58th Street New York 19, N. Y.

and the **Moiseyev** co. in '63. The **Ukrainian State Dance Ensemble** opened its 2nd London season at Albert Hall Sept. 19.

Kenneth MacMillan goes to Copenhagen at the end of the year to mount 3 ballets for the **Royal Danish Ballet.** They are, "Danses Concertantes," "The Burrow," and "Solitaire." CLIVE BARNES

NEWS FROM VIENNA

The Kapfenberger Kulturtage, held each May under the motto "Technical Science Mirrored in Modern Art," introduced a new young choreographer, **Eva Bernhofer** of **Vienna State Opera Ballet** and graduate of the **Viennese Dance Academy.** The former pupil of **Grete Wiesenthal** was entrusted with the Austrian premiere of Prokofieff's "Le Pas D'Acier," which was last staged in 1927 by **Massine.** The production, with members of the **Volks Opera Ballet,** was taken over by Austrian TV. The choreography cleverly followed the changing images drawn by the music, amalgamating human bodies into mechanical effects. A very promising start.

The Volks Opera Ballet goes to Paris in Sept. to perf. **Dia Luca's** choreography in an all Austrian production of "Fledermaus." Dia Luca just returned from Salzburg where her co. danced in Ferdinand Raimund's play "The Peasant as Millionaire," under her own direction, and under **Charrat** in Goethe's "Faust" with members of the **State Opera Ballet.**

22-year-old soloist **Erika Zlocha** was 5th of 20 participants in Rio de Janeiro's Int'l Dance Competition this summer . . . W. Fortner's "The White Rose," ("Birthday of the Infanta") will be **Erich Walter's** 2nd ballet for Vienna Opera in Nov. LINDA ZAMPONI

NEWS FROM AUSTRALIA

The **Maly Theatre Ballet** of Leningrad showed truly fine dancing but costumes and scenery of a tradition no longer held to in Western theatre. On each program was wonderful folk dancing of a type we have come to expect at these banquets, brilliant dance technique and acting power. The corps moved in perfect synchronization; ballerina **Ludmilla Safronova** was an Odette of a less melting quality than **Margot Fonteyn's** seen here in 1957, but her crisp certainty of technique and beauty of line delighted Australian connisseurs. **Adel Khamzin's** partnering was excellent. Some of the other men were likened to Sputniks streaking across the stage. Another stand-out was **Maria Mazun,** deeply moving in all her characterizations. But as a whole, the co. did not take Australia by storm as expected.

Newspaper space was given to the fact that several young dancers might have an opportunity to study in Russia on scholarships. 2 tentatively chosen were **Karen Tysson,** 16, & **Daphne Cowell,** 17. Scholarships cover tuition and living expenses but winners must pay their own fares. **Warren de Maria,** 16, was offered a scholarship but other commitments prevented acceptance. He received excellent press for his dancing in **James Laurie's** "Oo La La French Music Hall" which had a 2-week run in Sydney.

Garnett Carroll's Melbourne production of "Most Happy Fella" was taken off prematurely and did not tour as intended . . . **Glenna Jones,** Canadian dancer recently arrived in Australia, is now under contract with Carroll for his next show . . . James Laurie now in England negotiating for repeat tour of **Margot Fonteyn & Michael Somes** in 1962. They will head a small co. BETH DEAN

NEWS FROM LISBON AND VENICE

LISBON: In the San Carlos opera house is the school directed by **Luna Andermat** in which **William Dollar** will teach for 6 months. Classes are open to all dancers in Portugal; as are classes of English dancer **Norman Dixon** at the **Gulbenkian Foundation** ballet club whose ballet workshop pays a regular salary to 10 dancers.

The Sintra Festival presented **Ballet de Nice,** founded by **Serge Lifar** and now directed by choreographer **Francoise Adret.** Of the ballets new to Portugal, the best was a light divertissement "Repetto," while "La Dame de Pique" proved a bore. Principal dancers were **Claire Sombert, Youly Algaroff, Leo Lauer, Regine Boury, Genelève Chaussat, Carel Elvin.**

VENICE: **Ludmilla Tcherina** has been dancing at the Venice Opera House in a ballet with music by Scarlatti and scenery & costumes by Dali. Public and critics were not enthusiastic. The opera house presents the **Cuevas** co. in Dec. **Marcella Ottinelli** has moved her school to Rome and **Turitte Alessandri** is now the only ballet teacher in Venice and principal choreographer of the Venice Opera House corps.

At Palazzo Grassi, the powerful co. called **Centro Internazionale delle Arti e del Costume** presented an int'l fashion show integrated with a ballet & mime spectacle called "Fashion and Circus." Choregraphy was by **Rosita Lupi,** dir. of the ballet school of the Piccolo Teatro di Milano. LUIGI GARIO

NEWS FROM FRANCE

As usual in Aug., the Paris dance scene came to a standstill. Only the Opéra-Comique offered ballets, among them, "Le Beau Danube," "Alborada del Gracioso," "Sinfonietta," "Pélléas et Mélisande," and "Fête Arlésienne."

Rosella Hightower and **Rudolf Noureev** danced the "Don Quixote pas de deux" Aug. 12 during the **Marquis de Cuevas Co.'s** Deauvillé season. Occasion was "Ambassadors Night" benefit of "Le Figaro" student scholarship fund.

Peter van Dijk and **Jacqueline Rayet** made a TV film of "The Unfinished Symphony," a van Dijk ballet in the Opéra-Comique repertoire . . . **Marcel Marceau,** recently returned from South America, began a Russian tour, Aug. 19, in conjunction with the French Exposition in Moscow . . . Aug. 20, **Claude Bessy** and **Attilio Labis** left for one-month tour of Australia.

Wieland Wagner invited **Maurice Béjart** to stage the "Tannhauser" Venusburg Ballet at Beyreuth. It opened to mixed notices but created a sensation . . . The Béjart-Dali opus premiered Aug. 22 at the Fenice Theatre presented a group of lame people wandering through a decor of giant bottles, barrels of gasoline, and tubs of soapy water. They were searching for their ideal woman —**Ludmilla Tcherina.**

Roland Petit and **Zizi Jeanmaire** are rehearsing their new co. with a Nov. opening in view. Featured will be "La Chaloupée," whose Marcel [illegible] story concerns the adventures of a Montm[illegible] seamstress dreaming over a wedding dress s[illegible] sewing. MARIE-FRANCOISE CHRIST[illegible]

NEWS FROM GERMANY

If ever a ballet visit has fulfilled a poli[illegible] mission, the Berlin perf. of **Jerome Robbins'** "[illegible] lets: USA" during the Berlin crisis has certa[illegible] done just this. One week after the visit of [illegible] Johnson, Robbins and his dancers were give[illegible] welcome that left nothing to be desired. [illegible] was the biggest and best timed moral scoop [illegible] the US in recent times.

The co. was well aware of the changed si[illegible] tion as measured against its appearance in 19[illegible] There were many empty seats during its p[illegible] at the Theatre des Westens because so m[illegible] East Berliners and people from East Germ[illegible] were on longer allowed to go to West Ber[illegible]

It is understandable that under these circu[illegible] stances, "Events," with its atmosphere of de[illegible] and sinister foreboding, was most apprecia[illegible] After this "The Concert" came as a consid[illegible] able relief. "Moves," and "NY Export: op. Ju[illegible] were again popular hits as was the incredi[illegible] beautiful "Afternoon of a Faun," which, w[illegible] lovely **Kay Mazzo,** has attained a new innoc[illegible] and pure quality that came as a highly welco[illegible] surprise after the indifferent interpretations [illegible] 2 years ago.

"Interplay" and "the Cage" fared less w[illegible] despite such reliable soloists as **Veronika Mi[illegible] Scott Douglas & Glen Tetley.** Both productio[illegible] rather lacked their original stylish finish.

But what a worthwhile ballet week was t[illegible] in general. Berliners will certainly never f[illegible] get this visit of an American co. during one [illegible] the most crucial hours of her history. HORST KOEGL[illegible]

NEWS FROM LATIN AMERICA

ARGENTINA: The **Stanislavsky Ballet** was [illegible] success in Buenos Aires. Ballerinas caus[illegible] major impression but male dancing did n[illegible] reach high standards . . . At the Colon, gue[illegible] choreographer **Georges Skibine** unveiled premie[illegible] of "Metamorphosis" to Hindemith music a[illegible] staged **Andre's** "Concerto." **Marjorie Tallch[illegible]** guested in both ballets. FERNANDO EME[illegible]

CHILE: **Patricio Bunster's** "Surazo" was Nat[illegible] **Ballets** 3rd new work this summer. Bunst[illegible] used **Ginastera's** "Variaciones Convertantes" pr[illegible] viously employed by **Taras.** Work confirmed pro[illegible] ise shown in "Calauean" and establishes Bunst[illegible] as this country's leading choreographer. . . **Birgit Cullberg** arrives in Oct. as guest choreographer for Nat'l Ballet . . .**Michael Charnley's** "They," created for **Ballet de Arte Moderno,** was light, amusing but not particularly interesting, running in a vein similar to "Symphony for Fun."

VENEZUELA: **Nat'l Ballet** completed its 1st year under choreographer **Harry Asmus.** Critics were unanimous about co's improvement and hopeful of its future. HANS EHRMANN-EWART

BRAZIL: Czechoslovakia's **Martha Drottnerova** was 1st-prize winner at Brazil's Aug. Int'l Ballet Competition (details next month).

• HANS EHRMANN-EWART

created especially for the accomplished dancer

More and more — the Italien is the toe shoe preferred by advanced and professional dancers for its gentle, yet firm support, its wonderful sense of weight-less-ness* that gives barefoot sensitivity to your every step . . . unfettered flow to your dancing. For perfection in performance graduate to the Italien by Selva — the toe shoe that's bare-ly there. The feeling is fabulous! **weighs 1/3 less than most other toe shoes!*

Available at your nearby Selva agency or you may order by mail.

Selva and Sons **1607 Broadway, New York 19, N. Y.** *Balanced Design Dance Footwear, Costumes and Accessories*

EXCLUSIVE DISTRIBUTOR OF S. & P. RECORDS AND SHEET MUSIC

Ballet Russe

TRADE MARK

hand pleated

BALLET SHOES

hand pleated satin

TOE SHOES

KNOWN THE WORLD OVER
BY THOSE WHO LIVE, STUDY
AND TEACH THE DANCE

ADVANCE THEATRICAL CO. • 32 West Randolph St. • Chicago 1, Illinoi